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ABSTRACT

This guide to films suitable for college courses on Latin American civilization discusses the value of film as a tool for teaching, how to order and use films, and films currently available but unsuited to college audiences. Sixty-four educational films are listed by topic and overall evaluation; a more complete description, including location information, contents, appraisal, overall evaluation, suggested readings, and audience is provided for 30 of these films. (VT)

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FINAL REPORT

Project No. 1A057

Grant No. OEG 1-72-0002(509)

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A GUIDE TO AUDIO-VISUAL AIDS FOR COURSES ON THE HISTORY OF LATIN AMERICAN CIVILIZATION IN HIGHER EDUCATION INSTITUTIONS

January, 1973

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ABSTRACT

A GUIDE TO AUDIO-VISUAL AIDS FOR COURSES ON THE HISTORY OF LATIN AMERICAN CIVILIZATION IN HIGHER EDUCATION INSTITUTIONS

Lewis Hanke and Jane M. Loy
Project Directors
University of Massachusetts, Amherst

The purpose of this project was to prepare a guide to films suitable for college courses on Latin American civilization. To learn about useful materials, the investigators sent a questionnaire to Conference on Latin American History members, and offered at the University of Massachusetts, Amherst, a film course and a film workshop. They previewed over 140 films. Of these, sixty-four educational and thirteen feature films are described in the Guide. Each listing of a recommended film includes location information, an evaluative statement, and suggested supplementary readings.

The Guide discusses the value of film as a tool for teaching, how to order and use films, and films currently available but unsuited to college audiences. It includes a section prepared by Professor Robert Stevenson of the University of California, Los Angeles, on Latin American music. The investigators conclude that these audio-visual materials on Latin America have drawbacks but, judiciously selected and presented by the instructor, they can help to make a course on Latin American civilization a "window on the world."

The manuscript entitled Latin America: Sights and Sounds: A Guide to Films and Music for College Courses by Jane M. Loy will be published by the Consortium on Latin American Studies Programs.

LATIN AMERICA: SIGHTS AND SOUNDS

A GUIDE TO MOTION PICTURES AND MUSIC FOR COLLEGE COURSES

by

Jane M. Loy

University of Massachusetts, Amherst

1973

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This Guide was financed by a grant from the Boston Regional Research Office of the United States Office of Education and could not have been completed without the cooperation of many organizations and individuals. Thanks are due to Dr. Richard V. McCann, Director of Research of the Office of Education, whose assistance was especially valuable in the early stages of the project.

In these days when opinion polls are legion and faculty members are frequently asked to fill out complicated, impersonal forms, their instinctive response is to throw offending inquiries into the wastebasket. The following people, however, all members of the Conference on Latin American History, took the trouble to answer thoughtfully the questionnaire concerning audio-visual materials in the classroom which initiated this study: Cyril Allen, Carlyle Beyer, Harold A. Bierck, Norman Bindler, C.R. Boxer, David L. Chandler, Simon Collier, Warren L. Cook, Edith Couturier, Margaret Crahan, Joseph T. Criscenti, John A. Dearth, Roland E. Duncan, Theopholis Fair, Troy S. Floyd, C.E. Frazier, Miriam Goffin, James Nelson Goodsell, Kenneth J. Grieb, Jack A. Haddick, Roger M. Haigh, Charles C. Hauch, Paul E. Hoffman, William V. Jackson, Franklin W. Knight, Robert J. Knowlton, George Kubler, Allan Kuethe, Robert M. Levine, Eulalia Maria Lahmeyer Lobo, Joseph L. Love, Muriel McAvoy, Thomas F. McGann, Anna Macías, Charles W. Macune, K.R. Maxwell, Robert R. Miller, Ronald C. Newton, Kiroji Okabe, Robert Padden, Franklin D. Parker, Vincent Peloso, Rollie E. Poppino, Jacinto Quirarte, Vera Blinn Reber, Merrill Rippy, Charles E. Ronan, S.J., Stanley R. Ross, Karl M. Schmitt, Susan Schneider, Leon F. Sensabaugh, William L. Sherman, Charles E.P. Simmons, Peter H. Smith, Carl Solberg, Bruce B. Solnick, Charles L. Stansifer, Stanley Stein, David Sweet, Lewis A. Tambs, William B. Taylor, John J. TePaske, Sr. Margaret Thornton, Margaret Todaro, Anthony Tudisco, Milton I. Vanger, Raymond Walker, Ione S. Wright. Many of their concerns and suggestions have been incorporated into the Guide.

Others who supplied useful information include F. Bradford Burns, Sterling Callisen, Henry Dobyns, Herman Felstenhausen, John V. Lombardi, and C. Gordon Ruscoe. With regard to film as media, John E. O'Connor and Marvin A. Jackson of the Historian's Film Committee, Esmé Dick of the Educational Film Library Association, Sam Bryan of the International Film Foundation, and Richard Stromgren, Department of Speech, University of Massachusetts, Amherst, provided advice.

Visits to preview films were pleasant, rewarding experiences due to the courteous efficiency of the directors and staffs of the Krasker Memorial Film Library, Boston University; Indiana University Audio-Visual Center; Visual Aids Service, University of Iliinois; Audio-Visual Education Center, University of Michigan; Film Rental Center, Syracuse University; Boston Newsreel; and in New York City, Tri-Continental Film Center, American Documentary Films, and the National Film Board of Canada. In addition, film centers at the following universities supplied catalogs and information about their rental policies: University of Arizona, University of California at Berkeley, University of Connecticut, Florida State University, University of Iowa, University of Kansas, Kent State University, Michigan State University, University of Minnesota, University of Missouri, Oregon State University, Pennsylvania State University, University of Southern California, Southern Illinois University, University of Utah, and the University of Wisconsin.

"Latin American Through Film", an interdisciplinary seminar which Robert Bancroft and I taught at the University of Massachusetts, Amherst, in the spring of 1972, served as a laboratory for observing student and faculty response to films. The success of this class was due to the enthusiasm of the students and the participation of the following Latin Americanists from Smith College, Mount Holyoke College, Amherst College, and the University: Susan Bourque, Joan Ciruti, Pauline Collins, Ernest A. Johnson, Harvey Kline, Robert Potash, Donald Proulx, Howard Wiarda, Robert White, and Richard Wilkie. Likewise, the student and faculty participants at the workshop, "What Can We Learn About Latin America Through Film: A Case Study of Chile", held at the University of Massachusetts on April 15, 1972, brought to light many ideas about the use of films.

Throughout the project, the Audio-Visual Department of the University of Massachusetts, supervised by Bill Bates, furnished equipment for screening. Ronald Guernsey served as research assistant. Elizabeth Quiriy typed the first draft of the manuscript. Janice Aitken as secretary expertly handled much of the paperwork and typed the final copy. Paul Doughty, President, and Felicity Trueblood, Executive Secretary, of CLASP skillfully managed publication arrangements. Don Shannon, Thomas Niehaus, Elizabeth McPheron, Carl Solberg, and Eric Gordon read the manuscript and offered much constructive criticism.

A special note of thanks should go to Sister Rose Catherine Clifford of Mount St. Mary's College, Los Angeles, who convinced me that the utility of audio-visual materials is directly correlated to their accessibility.

Finally, from start to finish, the Guide has been the inspiration of Lewis Hanke, who at every stage encouraged, contributed, and critically assessed the materials.

While all of these individuals and organizations have made the Guide possible, they are in no way accountable for any errors in fact or opinions stated about the films which, for better or worse, are solely my own.

Jane M. Loy
Amherst, Massachusetts

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PART I: INTRODUCTION

1. Latin American Civilization -- A "Window on the World?"

In 1967 an "Old Christian", better known as Lewis Hanke, made a plea that Latin American history be studied not to promote Pan-Americanism but as a subject valuable in its own right. He argued that the course covers a segment of world history which throws light on a culture other than our own. As such, it should be offered not only in colleges but also in high schools, should be geared to the general student rather than the specialist, and should focus on an unfolding civilization rather than a succession of political crises. Hanke believed that with the inclusion of such topics as art, literature, and philosophy of the people of Latin America from pre-Columbian times to the present, the "Columbus to Castro" survey could become a "true window on the world."(1)

Since 1967 some progress has been made, at least on the college level, toward the goals suggested by Professor Hanke. Increasingly institutions are permitting students to substitute history courses dealing with non-Western areas for the traditional Western Civilization survey. As enrollments in Latin American history grow, teachers are beginning to restructure their courses to meet the needs of freshmen and sophomores and to emphasize social and intellectual developments as well as political events in the Latin American experience.

The development of a "civilization" course is not without obstacles, however. Students are less familiar with Latin America than with Western Civilization. What they may think they know about the countries to the South is probably wrong. With their opinions reinforced by stereotypes that constantly appear in films, on television, and in the press, students seem to believe that Latin Americans are either peasants in large sombreros sleeping under trees, gun-toting bandoleros, corrupt dictators, or wild-eyed, bearded revolutionaries. One way to counteract such images in the classroom is to supplement reading materials with slides and films which present a more realistic view of the land and the people. Many instructors have personal slide collections taken on trips to Latin America, which they have used to good advantage in their courses.

The procurement of films suitable for college students is a different matter. Motion pictures dealing with Latin America abound but for the most part they are outdated

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(1) Lewis Hanke, "Studying Latin America: The Views of an 'Old Christian'", Journal of Inter-American Studies, IX, 1967, pp. 43-64.

and geared to elementary schools. To separate the viable from the unusable is a herculean task, especially when one considers that the films must be ordered for preview from rental centers often far away. Added to the selection predicament is the fact that most college instructors have little or no training in the use of audio-visual materials in the classroom. The necessity of having to arrange for equipment, to find a room, and even to pay for the film are overwhelming to an instructor who may be teaching three different courses in addition to pursuing his own research. The result is that few films are shown in college classes although some moderately effective ones are available. It is to help ease these difficulties that the Guide has been prepared.

2. The Project to Prepare a Guide

In November, 1971, the Regional Research Program in Boston of the Office of Education awarded to Professor Hanke and myself a grant to compile "A Guide to Audio-Visual Aids for Courses on the History of Latin American Civilization in Higher Education Institutions." The investigators proposed to prepare a catalog which would include information about the different kinds of audio-visual materials obtainable and at what cost, a factual description of the contents of each item, an evaluative statement on the quality and usefulness of the material for college audiences, and a list of readings providing background information about each item. It was hoped that the Guide would contribute to the improvement of courses on the history of Latin American Civilization, provide a practical way for instructors to determine quickly the most effective audio-visual materials, and foster a more sophisticated consideration of the use of audio-visual materials in college-level courses.

To learn about the viability of audio-visual materials in the college classroom, the investigators carried out a variety of activities. A questionnaire was sent to members of the Conference on Latin American History, and a film study course and a film workshop for teachers were held at the University of Massachusetts, Amherst, in the spring of 1972. Over 140 feature and educational films were previewed and evaluated. To learn something about the mechanics of film-making, one of the investigators served as a consultant to the International Film Foundation's new film, South America Today, now being produced by Mr. Sam Bryan.

A summary of the results of these activities forms the balance of this introduction. A description of the method of selecting films is followed by a discussion of the types of films which have been recommended. Since the use of motion pictures remains a somewhat novel approach in the college class, there are some comments on the value of films and how to present them in the classroom. While the Guide has been prepared with the needs of a history class in mind, most of the films cited may have value for other disciplines: sociology, anthropology, political science, geography, and literature. To conclude, films currently available about Latin America have many drawbacks, but judiciously selected and presented by the instructor, they can help to make a course on Latin American Civilization "a window on the world."

3. Method of Selecting Educational Films

To determine the list of recommended educational films which make up Parts III and IV of the Guide it was necessary to locate potentially useful films and then to preview them. In November, 1971, a questionnaire was sent to members of the Conference on Latin American History asking them to indicate what audio-visual materials they had found most effective in their classes and why they considered these materials to be of value. The replies revealed that nearly all the instructors felt that audio-visual aids could play an important role in bringing students closer to Latin American cultures. The single most popular method proved to be the showing of slides from personal collections. Many respondents also cited specific films which they had used successfully. Others stated that they would use more films if they knew of ones that were worthwhile. Notation was made of all recommended films in order to secure them for previewing.

The bulk of the potential films was culled from catalogs published by university and commercial film rental centers. These catalogs are divided into subject and title sections. Since no single subject heading includes all films dealing with Latin America, the movies can be found under such categories as: Anthropology, Geography, Government, South America, Indians-South America, Brazil, Mexico, etc. The title sections in these catalogs ordinarily include a content description and rate the film according to grade level: e - elementary, int. - intermediate, jh - junior high, sh - senior high, col - college, a - adults, sp - special, or gen - general. There is no particular consistency in assigning these ratings. One center may decide that a film is suitable for adults, while others relegate it to the secondary school level. The content descriptions are so brief, sometimes taken directly from the producer's advertisements, that it was virtually impossible to determine from the catalogs if a film

could be used in a college course. Some preliminary screening revealed that films designated "elementary", "intermediate", or "junior high" were to be avoided since the narrations were geared to the very young and unsuited to a more sophisticated audience. On the other hand, those rated "senior high" or above might be considered. From the catalogs of twenty-two universities and many other distributors, some 200 films listed as "senior high" or above were selected as worthy of screening.

Previewing, the second stage of the project, was begun by visiting major university centers in the Midwest and East to screen what films they had available. Between January and August, 1972, trips were made to Indiana University, the University of Illinois, the University of Michigan, Syracuse University, and Boston University. Two excursions to New York City permitted the screening of films available from commercial firms and Third World organizations. Potentially worthwhile movies which could not be obtained from these sources were ordered for preview at the University of Massachusetts. Other films were shown in university courses offered in the spring of 1972. In all, 143 films were seen.

In evaluating a film, the reviewer posed the following questions:

1. Are the mechanics of the film acceptable? How good is the picture and sound quality?

2. Is the film dated? Does it have historical value?

3. Does the film present a view of people and places?

4. Does the film present some important problem or situation?

5. What is its ideological viewpoint?

6. Does the film have emotional impact?

7. Does the film provide material for discussion?

8. How might the film be effectively used? Should it be supplemented by lecture or background reading?

After screening, a synopsis and appraisal of the film was written and an overall rating assigned of Excellent, Good, Average, Fair, or Poor. Films receiving an Average or above rating were included in the recommended section. Those judged Fair or Poor were assigned to the reviewed by not recommended list.

Two film-related activities aided the reviewer in arriving at a frame of reference for evaluation. One of these was the film study course, "Latin America Through Film", which was offered in the Spring, 1972, as a part of the Latin American Certificate program at the University of Massachusetts, Amherst. Thirteen students, all with extensive backgrounds in Latin American courses, along with two instructors, saw and evaluated sixteen films selected carefully to represent different disciplines -- anthropology, political science, sociology, and the arts. The comments of the class as well as their written evaluations were most helpful in determining student response to different types of films.

The second activity explored teacher reaction to films by means of a workshop entitled "What Can We Learn About Latin America Through Film? A Case Study of Chile" which was sponsored by the University of Massachusetts, Amherst, History Department and the New England Council of Latin American Studies. Sixty-five teachers and students representing colleges and secondary schools in Massachusetts, New Hampshire, Connecticut, and New York attended the meeting on April 15, 1972, which featured three films about Chile: I Am Pablo Neruda, Aspects of Land Tenure in Chile, and Chile Puts on Long Pants. The screening of the movies provoked comments from the audience which were both favorable and sharply critical. The ensuing lively discussions indicated that films do stimulate ideas about Latin America and that films mean different things to different people. The class and the workshop experiences suggested that there are three generalizations to be made about classroom films dealing with Latin America. First, all of them, no matter how well made, have defects. Second, films when properly presented do add a dimension to a Latin American course that cannot be obtained from a book or lecture. Third, the success of a film depends upon the ability of the teacher to relate it to the class.

4. Quality of Recommended Educational Films

Since Part IV includes a lengthy analysis of the weaknesses of educational films, it seems appropriate here to hazard some general remarks about the films assigned to the Recommended List. These films fall into six basic categories: (1) The Land Tenure Center Films on agrarian reform, (2) documentaries prepared by television networks, (3) ethnographic films, (4) commercial "classroom" films, (5) special interest films, and (6) feature films edited for classroom use. While the quality of specific films within these categories varies, it is possible to suggest the strengths and weaknesses of each category as a whole.

Land Tenure Center Films

The Land Tenure Center films on agrarian reform were produced as a part of the research and training program of the University of Wisconsin Center, which conducts basic studies of economic, social, political, legal, and administrative aspects of land and resource ownership and agrarian structure in Latin America with the support of the Agency for International Development. As first conceived by agricultural journalism professors Fritz Albert and Bryant Kearl in the early 1960's, the films had four objectives. It was hoped that they would add another dimension to written documentation about agricultural development in Latin America, that they would serve as a benchmark in observing future development, that they would provide a first-hand look at current conditions and problems, and that they would help to describe the human investment in agricultural development.

Under the direction of Albert and Kearl, the Center produced several hours of footage dealing with areas of Bolivia, Colombia, and Chile. Unlike many educational films about Latin America, these movies did not aim for artistic organization with a beginning, a middle part, and an end, or a "curve" of dramatic events, but attempted instead to bring a segment of reality to well-prepared viewers in an unemotional setting.(2) They were also unusual in that they were made by experts who had studied the regions and problems for many years and knew well the land and the people. Finally, throughout the production, Albert and Kearl insisted that the films focus on development problems and issues, and not just present a series of attractive pictures.

In some ways the deliberate aims of the films weaken them for the general classroom. The narration is crammed with details. The photography is static. By not pursuing the evolution of a problem from beginning to end, the films seem disjointed. While the films on Chile were made in 1967, those on Bolivia and Colombia date back to 1963 and are already ten years out of date as a commentary on "contemporary" agrarian reform. Nevertheless, the Land Tenure Center films are unsurpassed in their ability to provide insight into rural life of these three countries. Each one offers a vivid impression of the obstacles that the land imposes upon improving agricultural techniques. The films do not glamorize campesino life. They

(2) Fritz Albert, "Films About Agriculture and Economic Development in Latin America" (September 1967), Land Tenure Center Reprint No. 67, pp. 15-16.

show how hard these people must labor to eke out a subsistence standard of living. More than anything else, these films demonstrate why change is so difficult and why it does not occur overnight. When added to these virtues the fact that Land Tenure Center films may be rented from the University of Wisconsin Bureau of Audio-Visual Instruction at the nominal rate of $1.50 to $2.75 each, the Land Tenure Center films are a bargain for the instructor who wants to provide his students with a realistic rather than a merely entertaining view of Latin America.

Television Documentaries

Seven of the ten films which have received "Excellent" ratings in the Guide are documentaries prepared either for National Educational Television, CBS-TV, NBC-TV, or BBC-TV. The term "documentary" has been used in so many different ways that it is almost devoid of meaning. According to Professor James Brown, an audio-visual specialist, the word designates films which tell true and accurate stories about real-life institutions and people. The productions are "frequently combinations of almost poetic narration, backed by music, sound effects, and occasional dialogue, all intended to strengthen the realism and moods involved."(3) In dealing with Latin America, the network producers tend to single out contemporary problems or political crises which they deem to be of interest to a North American audience. Because of the access of the producers to a wide variety of materials -- old newsreel clips, slides, art and graphics -- as well as on-the-spot photography, the documentary is a potentially useful device for the classroom.

Unfortunately, the average TV documentary also has liabilities -- a consideration which explains why many of them have been relegated to the reviewed but not recommended list. Made by technicians often little acquainted with Latin America, they tend to be historically inaccurate and to emphasize the sensational aspects of an issue. The narrations reflect a pronounced "Yankee" bias and events are often placed in a framework inconsistent with Latin American reality. Since the films are geared to contemporary problems, they become dated very quickly. Many are sixty minutes long -- too long to fit into a standard class hour. Finally, the recent documentaries and especially those in color are expensive to rent.

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(3) James W. Brown, et. al., AV Instruction: Media and Methods, 3rd ed. (New York: McGraw Hill, 1969), p. 267.

The best of the documentaries live up to their promise of performing as an effective teaching tool and are also potential research aids. Panama: Danger Zone, an NBC-TV "White Paper", and Venezuela: Making of a Government, by NET, are examples of accurate, comprehensive reporting of the resolution of two important political crises. These films give the students not only a summary of events but a historically valid interpretation of these events as well as an opportunity to see and hear the chief actors in the crises. Another film from the NBC-TV "White Paper Series", Cuba: Bay of Pigs, has the same merits, but it is still more useful for classroom presentation because editing by Encyclopedia Britannica has reduced the original version from sixty to twenty-nine minutes. The BBC-TV's film, Cuba: Art and Revolution, surveys developments in all branches of Cuban fine arts since 1959 and presents data not available from other written sources. Three Cubans, prepared by Robert Cohen for NET, throws aside all semblance of objectivity to survey Castro's Cuba from the vantage points of three different people. Perhaps the film which comes the closest to Brown's definition of a documentary is Brazil: The Gathering Millions, produced in 1961 for NET's "Population Problem Series." Available in sixty-minute and thirty-minute versions, this film addresses the problems of Brazil's population explosion with such sophisticated narration and sensitive photography that it almost achieves the level of a "work of art."

Ethnographic Films

Anthropologists among academicians have shown themselves the most willing to explore the possibilities of film as a research and teaching aid. In 1942, Margaret Mead and Gregory Bateson published a study, Balinese Character, based on a minute examination of enlarged prints of single motion picture frames. Films as illustrations of cultures have yet an older tradition. Robert A. Flaherty's Nanook of the North (1925) and Man of Aran (1934) as well as Grass by Schoedsack and Cooper (1923) and the Canadian Film Board's Indian myth, The Loon's Necklace (1949), are now classic art films as well as anthropological statements.(4) Since 1965, the American Anthropologist has regularly published reviews of films. Today most anthropologists take a camera with them into the field.

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(4) John Collier, Jr., Visual Anthropology: Photography as a Research Method (New York: Hold, Rinehart and Winston, 1967), p. 122.

The ethnographer who photographs a culture with the aim of producing a classroom anthropological movie wants to create a film that is not only a well-edited cultural essay but also one that "provides an opportunity for the student in the classroom to go into the field and grasp culture by significant first-hand observations that will give him a holistic and human view of the cultural proposition."(5) In other words, the student should be able to write a report directly from the film with the same validity as he would assemble a paper from library monographs. In the opinion of anthropologists, Appeals to Santiago, using a direct and honest approach, provides a unique insight into a Mayan religious ceremony; Mosori Monika is a "beautiful documentary on Indian-Spanish acculturation in the delta of the Orinoco"(6), and To Find Our Life: The Peyote Hunt of the Huichols of Mexico is "one of the most successful ethnographic movies in color ever made."(7) Yet, from the standpoint of an instructor of Latin American civilization, these films, however well made, present difficulties.

In the first place, few historians are trained well enough in anthropology to understand fully the techniques employed in the film. Besides dealing with cultures that are marginal to the typical topics in a civilization course, such movies may focus upon a single institution within that culture. Appeals to Santiago, for example, says little about Mayan life other than the religion. Some of the films are extremely long and slow paced -- To Find Our Life lasts a full sixty-five minutes -- and they are expensive because they are recent productions made in color. Commercially prepared films of Indian groups such as The X'nguana and Journey to Chinale, though broader in approach, are still dealing with cultures outside the mainstream of Latin American civilization and employ a narrative that is somewhat below college level. While these films add much to our understanding of the original Americans, by form and treatment they are largely unsuited to survey courses.

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(5) John Collier, Jr., A Review of Appeals to Santiago", American Anthropologist, Vol. 70 (1968), p. 1050.

(6) Peter T. Furst, "A Review of Mosori Monika", American Anthropologist, Vol. 73 (December 1971), p. 1473.

(7) Weston La Barre, "A Review of To Find Our Life...", American Anthropologist, Vol. 72 (October 1970), p. 1201.

Judged by the latter criteria, the best ethnographic film previewed was Yanomamo: A Multidisciplinary Study, which offers information about this tropical forest Indian culture of Northern Brazil and Southeastern Venezuela and about the methods of social scientists. In describing the field techniques of the anthropologist, geneticist, linguist, and dentist who jointly studied the Yanomamo people, Napoleon Chagnon has created a film that even a layman can understand and appreciate. The Yanomamo may represent a marginal culture, but the film in dealing with it asks a crucial question, "Can the Indian survive any longer against the onslaught of Western civilization?" In this way the film opens up many avenues for class discussion. Corn: The Origins of Life in Meso-America, Excavations at La Venta, and Maya Through the Ages, archaeological rather than ethnographic films, have the same advantage in that they tell as much about methodology as about ancient Meso-American societies.

Commercial "Classroom" Films

Less well defined than the three preceding categories, this group of films includes those made by private producers specifically for secondary schools and which offer either a "slice of life" approach, a travelog, or a study of an individual artist. Making up the largest portion of university-owned rental films dealing with Latin America, the "classroom" films reviewed and judged acceptable all exhibited certain weaknesses. The photography, though technically well executed, was superficial from a content standpoint. The scripts often failed to present a clear problem or relied on an overly simplistic interpretation of a complex subject. Often the narrator talked down to his audience and reflected a distinct "Yankee" bias. These weaknesses are counterbalanced by the fact that such films are an excellent length for classroom use, relatively inexpensive, and readily available. An exception here is the Harold Mantell film, The Inner World of Jorge Luis Borges, which is distributed solely by Mantell's company and commands a substantial rental fee.

Some of the films on the recommended list stand out from the "average" commercial film. People of the Amazon, for example, an edited version of a National Geographic Society travelog, offers a truly comprehensive view of life in the Amazon Basin while posing the problem of how man must adjust in order to survive in a hostile environment. Tepoztlán in Transition gives an in-depth view of changes which have come to this often-studied Mexican village. The Mantell films, while disappointing overall, are nevertheless valuable in their focus on world-renowned Latin American writers.

A recent film series produced by the Institut für Film und Bild, the official film and media agency for West Germany and the largest producer of educational audio-visual materials outside of the United States, demonstrates that a well-made film geared to secondary schools can also have merit for the college class. These films which focus on various aspects of life in several South American countries feature breath-taking color photography and almost no narration. Instead of the commentator describing every detail which appears on the screen, the viewer is left to draw conclusions for himself. Thus the scenes of the Peruvian Indians working in the fields with the wind blowing constantly and the cold reflected in their faces eloquently dramatize climatic conditions in the Andean highlands without further explanation being needed. The major weakness of these films is that, with the exception of Highland Indians of Peru, they fail to come to grips with very significant problems. Over the Andes in Ecuador mainly portrays the varied geography of that country; and Ranchero and Gauchos in Argentina deals with only a small segment of Argentine life. Miners of Bolivia is better in this respect, but even here there is no attempt to set up an issue. (Two other films in the series, Venezuela and Three Brothers in Haiti, were judged only Fair.) Still these movies do offer insight into the countries with which they are concerned and represent the best of the commercial "classroom" films.

Special Interest Films

Many groups based outside Latin America look upon the region from a special viewpoint. Some groups, such as the Third World organizations, produce films (End of a Revolution) which illustrate their ideology. Others, like UNESCO (Journey of Fabio Pacchioni), make films to publicize their activities in Latin America. Still another type is represented by the National Council of Churches, whose film A Problem of Power attempts to explore areas of Colombian life that are of special interest to North American Christians. The films produced by American private industry and distributed free fall also into this category, but only one of these was judged suitable for the recommended list: The United Fruit Company's Yankee Go Home. In the words of Fritz Albert, such films tend to show the "natives" dancing a "limbo" or engaging in some other cultural rite and then the viewer learns that what they are expressing is pleasure and gratification at some project of some commercial product which the film maintains has become the crux of a better life for the "natives."(8)

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(8) Albert, "Films About Agriculture", p. 16.

Other defects of special interest films are that the ideology limits an objective treatment, and they are filmed and edited by people unfamiliar with Latin America. Latin America is a case to prove an already established point of view. If not all the details fit the preconceived model, then the facts must be twisted to make them fit. On the other hand, this type of film singles out problems that are overlooked by others. The Third World films focus on poverty, misery, the campaigns waged by guerrilla movements against established government, the glory of Castro's Cuba, and the damage caused by American imperialism. The Journey of Fabio Pacchioni shows how UNESCO promotes social change by sponsoring the organization of a national Ecuadorian theater that will take drama to the campesinos and the Indians, and A Problem of Power somewhat ineptly tackles the radical Catholic movement in Colombia. Outstanding among the entries in this category is Yankee Go Home, a slickly made justification of the United Fruit Company's activities in Honduras. Touching as it does on the vital issue of United States economic imperialism, the film offers a coherent argument in favor of such activities. It is guaranteed to stimulate class discussion and to force students to think. The film is available free of charge from the United Fruit Company's offices in Boston.

Feature Films Edited for Classroom Use

The dearth of recommended films that deal with historical materials or re-enact historic events is lamentable though probably not surprising for teachers of civilization courses. Unlike their anthropologist colleagues, historians have been reluctant to utilize film in research as well as teaching. Addressing the National Archives Conference on the Use of Audio-visual Archives on November 9, 1972, British scholar Nicholas Pronay stated that many excellent and keen historians are unaware that they are working on subjects which cannot be fully understood, or taught, without recourse to non-written sources. Citing the films sponsored by the British Universities Historical Studies Program, The Munich Crisis and End of Illusions: From Munich to Dunkirk, Pronay urged historians to utilize newsreel and other film records to create movies which will be accurate and perceptive, arguing that film "is as good a medium of communicating ideas, arguments, and analysis as writing."(9)

(9) Nicholas Pronay, "Why Should Historians Use Newsreels?", Paper presented at the National Archives Conference on the Use of Audio-visual Archives as Original Source Materials, Newark, Delaware, November 9, 1972.

As yet few Americans have responded to the challenge. An exception is Dr. Carlos E. Cortés of the University of California, Riverside, who recently produced a thirty-three minute black and white documentary re-creation of the 1775-1776 expedition of Juan Bautista de Anza and the subsequent founding of San Francisco.(10)

Until more historians are willing to recognize film as a valid source material, the commercial industry will continue to dominate the field, exploiting the reconstruction of historical events exclusively for feature film entertainment. As Professor William McNeill has pointed out, companies which produce "educational films" work with modest budgets and cannot begin to compete with the high dramatic standards set by feature films.(11) Unfortunately, there are even few feature films which deal with Latin American history, and they are by their length and price unsuited to the ordinary class and departmental budget.

The exception to this rule is Juárez, a thirty-minute version of the 1939 United Artists' production starring Paul Muni, Brian Aherne, and Bette Davis, which was edited by Lewis Hanke as a part of the American Historical Association's Feature Films Project. For some years the American Historical Association, in cooperation with Teaching Film Custodians, Inc., has sponsored the editing of professionally produced historical films for more effective learning in the classroom. To date, this series, which is available in Super 8 mm. film cartridges as well as 16 mm. reels, consists of Becket, Martin Luther, The Emperor and the Generals, in addition to Juárez. Even after editing, Juárez suffers from many problems, not the least being that the original film is now more than thirty years old. Nevertheless, it brings alive an important period of Mexican history, will undoubtedly awaken student interest, and the book of readings edited by Professor Hanke, Benito Juárez and the French Intervention in Mexico (Cambridge, 1971), provides a solid background for evaluating the film. The American Historical Association - Teaching Film Custodians project should certainly be encouraged. In spite of the meager number of satisfactory American-made films about Latin American subjects, one would hope that in the future the project directors would consider Viva Zapata, The Golden Coach, and The Royal Hunt of the Sun.

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(10) For more information about this film write Dr. Carlos E. Cortés, Mexican-American Studies, University of California, Riverside, California 92502.

(11) William H. McNeill, "The Historian and Historical Films", Journal of Higher Education, 39 (October 1968), p. 390.

5. Value of Films for the College Classroom

If even the recommended films mentioned in this Guide suffer from serious defects, it is legitimate to challenge the use of films in the classroom at all. Deep in the hearts of most college instructors is the unarticulated suspicion that movies are beneath the dignity of the profession, and that lectures and books are the only paths for students through the labyrinth of Latin American history. Yet professors who have experimented with audio-visual materials testify strongly to their effectiveness. The answers to the audio-visual questionnaire which was sent to Conference on Latin American History members last December, the experience of the University of Massachusetts, Amherst, film study course, and the comments by teachers who attended the workshop "What Can We Learn About Latin America?" indicate that those who have used films believe that, while not replacing books or lectures, they can add a valuable depth to history courses.

One of the most frequently made responses to the questionnaire was that films were an effective way of illustrating ideas, accomplishments, geography, or social conditions that no lecturer could adequately convey. "How does one describe poverty or malnutrition?" queried one respondent. Another replied: "No matter how much one talks of the beauty of colonial art and architecture or the rugged terrain of the Andes that has impeded transportation and development, of the miserable condition of a favela, or the grandeur of ancient Indian civilizations, the student barely gets an inkling until he sees."

Most instructors seem to accept the use of slides taken on personal trips so that the student may "see." For some reason slides are exempt from the "grade school" connotation that is placed on other audio-visual aids. Perhaps the long-standing use of slides in art history courses has legitimized their use. Moving pictures have the advantage over slides, however, by combining "sight in motion" with various sounds and in providing a "continuity of action."(12) Films can convey, beyond a series of pictures, the mechanics of a process. The cinematic studies of Spanish American writers, Neruda and Borges, the Brazilian architect, Oscar Niemeyer, the Mexican artist, David Siqueiros, are valuable in spite of their inadequacies because they impart a sense of the creativity, method, and philosophy of these artists which would totally escape a set of slides or the rhetoric of a lecturer.

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(12) Brown, AV Instruction: Media and Methods, p. 273.

Several respondents noted that film can present problems in such a way that they lay the basis for a discussion. This advantage is due in part to the special characteristics of films. TV documentaries through newsreels and other materials can recreate a political crisis or survey a contemporary problem in a short time span. A special interest film can relate succinctly the point of view of a group concerned with some aspect of Latin American life. Such statements provoke replies, and the fact that the viewing is a shared experience on the part of the class makes it possible even for those who have done no previous reading to react to the film.

Another factor is that visual materials "provide a welcome change of pace; the chance to bring another kind of evidence to bear on the Latin American past and present." As several instructors remarked, today's students, "weaned" on television, are accustomed to learning through film. Not only do movies break up the tedium of lecture after lecture after lecture, but "students find them more interesting, more vivid, more colorful, and remember the material longer." As one instructor testified, "I have used both slides and films in my classes, always with success in stimulating student interest and increasing student awareness."

Films are especially equipped to impart a sense of the past. As Archivist Christopher M. Roads has asserted, "Film alone comes near to recreating the past in the sense that the present generation can share the experience of previous generations, and in sharing that experience, begin to see problems in their contemporary context."(13)

Films presented in the course "Latin America Through Film" bore out this generalization. For example, the newsreel footage in Eva Perón was most effective in documenting the support that the Peróns aroused in the Argentine people. The huge crowds loudly cheering, the obvious appeal of these two attractive leaders certainly aid in comprehension of the Peronismo phenomenon in post-war Argentina. The films on the Cuban Revolution, Historia de una Batalla and Three Cubans, ably reflected the enthusiasm for change that has come to the island since 1959 and the popular idolization of Castro. The contrast between Cuban socialism and life in Chile under Allende became strikingly apparent when Chile Puts on Long Pants was compared with the films on Cuba.

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(13) Christopher M. Roads, "Film as Historical Evidence", Society of Archivists Journal, 3 (October 1966), pp. 183-191.

The course also demonstrated that films convey much about North American attitudes toward Latin America. Taking Eva Perón again as an example, this 1963 documentary narrated by Mike Wallace describes Eva as a power-struck woman who dominated her husband as well as Argentina. Wallace's commentary is blatantly misogynic and so contemptuous of Argentina that his statements make a mockery of objective reporting as well as perpetuating misconceptions about this vital period of Argentine history. In extolling the success of the Cornell Vicos project, Walter Cronkite, in So That Men Are Free, cites the work of North Americans without much empathy for the Peruvian inhabitants of Vicos, but his praise for the project reflects the then novel American interest in promoting social change through pilot projects similar to those the Peace Corps would soon undertake. The fear of communism which permeates the documentaries of the early sixties is a telling comment on the intensity of cold-war thinking in the United States at that time.

Perhaps the most important reason for showing films in the classroom is to introduce students to a culture that is already symbolized in their thinking by a series of cinematic stereotypes. The greasy, blood-thirsty, lazy Mexicans of the "spaghetti" Westerns which Hollywood has turned out by the hundreds and which are now being filmed in Italy are standard fare in show houses. As A.H. Weiler, in reviewing A Bullet for the General (1967), remarked: "[This film] which clattered into the local houses yesterday... is the latest in the series of bargain-priced, gory Westerns that have had papier-maché good and bad guys clashing on Spanish sierras [and] is given a pseudo-veneer of Mexican history...."(14)

Kevin Kelly describes The Wrath of God (1972) in the Boston Globe as "a preposterous melodrama set in Latin America in the 1920's when swoop-moustached banditos spent lazy afternoons gunning down would-be revolutionaries... a thickly snarled yarn that should never have been unwound."(15) Critically acclaimed films such as Butch Cassidy and the Sundance Kid (1969) are even more distressing from the standpoint of promoting intercultural understanding. The scenes of Bolivia in this "flick" were so obviously faked that one recoils at the Newsweek reviewer's praise of the film as "a stunning succession of sepia-colored stills moving the action smartly from sagebrush country to the backwaters of Bolivia, where the boys make their last stand."(16) One of the most humorous episodes in the

(14) The New York Times, May 1, 1969.

(15) Boston Globe, June 30, 1972.

(16) Newsweek, October 13, 1969.

movie for the Newsday reviewer was "Cassidy's inability to speak Spanish and his use of a Spanish crib sheet when robbing banks"(17) -- a striking example of the continuing North American disparagement of Latin America and indifference to its cultural values.

Informative, imaginative, but realistic classroom films are needed to counteract the traditional stereotypes of Latin Americans. As one instructor states in his response to the questionnaire, "We must convince students that these countries exist before we can get very far with serious history study."

6. How to Use Films

An instructor who is thoroughly convinced of the value of films and anticipates an enthusiastic response from the students may find himself quickly disillusioned when his first attempts at showing films prove less than satisfactory. Several respondents to the questionnaire indicated that they felt audio-visual materials were not terribly effective. Dr. Charles E.F. Simmonds of Moorehead College put his finger on the problem when he noted that in addition to the mediocre quality of the film, "the average teacher frankly does not use materials properly." Unlike high school and elementary teachers who receive audio-visual training before they enter a classroom, most college professors are unfamiliar with such procedures and probably never saw a film in a single class in their days, now distant, as undergraduates and graduate students. Learning how to use films effectively comes only with experience, but the following suggestions may speed mastery of the art.

Order in Advance

The tendency of the professor who is involved in several courses as well as research is to prepare classes a day or at most a week ahead. In utilizing films, such a procedure is simply unworkable. On rare occasions, a faculty member at an institution with extensive film holdings may be able to reserve a print on a moment's notice, but for the rest the only way to insure the right film at the right time is to order it well in advance.

Schedule Equipment and Screening Room

It is also important to schedule in advance a projector and projectionist. Double-check your classroom to make

(17) Newsday, September 25, 1969.

sure it is suitable for showing films. If it is too light or too cramped, the project will become an exercise in futility. On the show day come to class early to make sure all equipment is set up and in working order.

Preview the Film

Preview the film before showing it to the class. As you screen it, take notes about the content. Try to identify the thesis, any bias in the narration, and the kinds of evidence in photography and words that are used to support generalizations. A preview will enable you to discover potential problems in the film. For instance, if the running time is too long, you can determine in advance what parts to leave out or to show the film on two different days. If the narration is overly complicated, you can decide what information to give the class in advance to enhance their understanding. You can also plan how to introduce the film and what materials the students should read in order to prepare for it. Finally, an early preview will allow you to devise discussion questions that will help the students to get as much benefit as possible from the film.

Prepare the Class for the Film

Films may illustrate points made in lectures or introduce supplementary topics omitted by the lecturer. In either case, it is most important that the class have some background knowledge on which to judge the film. Assuming that they have read generally about the subject of the film, the instructor's next step is to provide a verbal introduction. Since most people regard films as a form of entertainment, the introduction is especially vital to prepare the audience. Even the best classroom films do not have the drama nor the interest level of most feature films. Some are quite boring. It is helpful to make clear that the film is only another kind of informative source which must be handled in the same critical fashion that one would give a book or a lecture. Suggest discussion questions in advance so that the students will know what to look for in the film. Remember that with proper class preparation even a "bad" film can be turned into a useful teaching instrument.

Showing the Film

Most of the films recommended in this Guide are too long. They convey much more information than the students can absorb in a single sitting. To counteract this situation, do not hesitate to stop the projector at various points to discuss what has been happening on the screen. Two-reel films can be shown on separate days to allow time for more intensive examina-

tion of the information in each part. If the sound track is riddled with errors or offensive, show the film without the sound track and let the students make their own commentary. Much can be gained by viewing a film twice. Screening a short film, discussing it, and then reshowing it will increase the amount of information which the class will glean from the movie.

Activities After the Film

While the screening of a film will usually generate discussion, the comments of the class members may be superficial rather than of a critical nature. The framing of discussion questions is especially important in stimulating meaningful student reaction. In addition to making oral comments about the film, the students may also be asked to write brief critiques or more formal reviews. Films are fair game for examination questions as well. If film is to be taken seriously, it must be treated as any other source material.

Return the Film Immediately

After showing, rewind the film or leave it as it is according to the specific instructions of the lending center. In any case fasten the end of the reel securely with masking tape and replace the film in the same shipping case in which it arrived. Be sure to return it promptly for others will be waiting for it and any delay may incur a late penalty.

In conclusion, even if you observe the above guidelines, you may remain disenchanted by a movie's inability to arouse student interest. My own experience has proved that, no matter how expertly presented, a film is not a panacea for all the problems a teacher encounters in a classroom. The poorer students who do no reading, who cut class, or peruse with single-minded attention the school gazette or Playboy magazine while you are lecturing probably will not be "turned on" by the film either. The better students -- the ones who do their homework, listen in class, and are already interested in the topic -- will find in the film a new and exciting source of information about Latin America, and the images which they see on the screen will probably remain with them long after the name of their lecturer and textbook have faded away.

PART II: HOW TO USE THE GUIDE

1. Organization of the Guide

This Guide is designed to provide college instructors with up-to-date information about 16 mm. educational films and feature films suitable for courses which deal with Latin America. Of the 16 mm. educational films reviewed, the sixty-four which were judged acceptable are listed first in Part III - Subject Heading Index and secondly in Part IV - Title Description Index. Users wanting a film on a particular subject should consult the Subject Index. Those interested in a particular film should consult the alphabetical listing. Part V - Educational Films Reviewed But Not Recommended contains a discussion of the weaknesses of available educational films and lists alphabetically the sixty-six films reviewed but not recommended. Part VI - Feature Films is a selective rather than comprehensive list of thirteen commercial films which have been reviewed favorably or used successfully at the University of Massachusetts, Amherst. Part VII - Distributors provides the addresses of university and commercial rental centers. Part VIII - Bibliography of Film Materials includes general film reference works and materials relating to "Film and History", "Film and Latin America", and "Other Books and Articles." Robert Stevenson, Professor of Music at the University of California, Los Angeles, has contributed an essay on "The Teaching of Latin American Music" which makes up the body of Part IX - Music in the Classroom.

2. Recommended Educational Films

Detailed descriptions and appraisals of the recommended educational films are listed alphabetically in Part III - Title Description Index. Each entry begins with the film's title, followed by the name of the country with which it is dealing in parentheses (when not evident in the wording of the title). The second line indicates whether the film is in black and white or color and running time in number of minutes. The third line notes the producer and date of release. The fourth line, DISTRIBUTORS, lists alphabetically the university and commercial centers which rent the film, the catalog number (if there is one), and the rental fee for each distributor.

The CONTENTS paragraph is a synopsis of the factual and photographic data presented in the film. Insofar as possible it is objective, concise, and complete. An effort has been made to identify the underlying thesis of the film and to supply enough information about it so that the instructor can decide whether it has any value for his purpose.

The APPRAISAL paragraph is a critique of the film and as such represents the opinion of one reviewer, an historian of Latin America. Effort has been made to recognize both strengths and weaknesses of the film and to suggest possible discussion questions generated by it. The OVERALL EVALUATION, which may be Excellent, Good, or Average, sums up the reviewer's assessment of the merits of the film for an introductory survey course on Latin American Civilization.

The SUGGESTED READINGS are books and articles which provide background or different perspectives on the film's subject. Finally, under AUDIENCE, there is listed the courses for which the film might be suited, chosen from the following possibilities: Anthropology, Civilization-Colonial, Civilization-National, Economics, Geography, History of the Andean Republics (Bolivia, Peru), History of Argentina, History of Brazil, History of the Caribbean (Cuba, Haiti, Santo Domingo, Central America), History of Chile, History of Gran Colombia (Colombia, Venezuela, Ecuador), History of Mexico, Literature, Politics, and Sociology.

3. Feature Films

The treatment of feature films differs from the educational films in that all feature films reviewed have been included even if they were judged Fair or Poor. The basic information for each feature film includes, in addition to title, type of film, and running time, the original language of the sound track, the producer, director, principal actors, and whether the film was based on a play or novel. Usually only one distributor has the rights to renting a film, but where different rental rates can be negotiated they are indicated.

The SYNOPSIS is a brief summary of the plot taken when available from the periodical, Film Facts. REVIEWS summarize the critics' reactions to the movie when it was released in the United States. ANALYSIS is my own assessment of the film, first in terms of value for a student of Latin America, and second in terms of artistic merit. In some cases SUGGESTED READINGS are indicated where an obvious book is suggested by the movie. Finally, the feature films are rated according to the same scale as the educational films: Excellent, Good, Average, Fair, or Poor.

4. How to Order Films

Films can be rented from university centers or from commercial companies. The universities often charge less but, as a glance at the rental rates reveals, there is much variation in fees on most films.

Each distributor has its own procedures for accepting orders. Rental centers supply catalogs -- generally quite substantial volumes -- free or at a charge which may run as much as $5.00. Supplements, also available on request, are issued every one, two, or three years. If you intend to use films extensively, it would be advisable to request a catalog and order forms from the nearest center.

In selecting a distributor, proximity to your school is an important consideration. Films shipped a shorter distance will have a better chance of arriving on time. More important, some centers either restrict their service to a regional area or increase their rates for distant customers. The extreme case is the Mountain Plains Educational Media Council, a consortium of the Universities of Colorado, Nevada, Wyoming, and Utah, which automatically doubles fees for renters east of the Mississippi and in the Far West. Information about the size and distribution policies of twenty-three major university film libraries is provided in Part VIII. In addition to the rental fee, the borrower may also have to pay a handling charge, return shipping costs from his school to the center, and, in some instances, original shipping costs from the center to his school. Most centers do not assess the user, however, for any damage to the film due to normal circumstances and when proper precautions were taken in the screening. The rental rate includes this protection.

Most commercial and university rental centers require the following information on film orders:

1. On school letterhead, give the name to whom materials are to be shipped, confirmed, and charged.

2. List the catalog number (if there is one), film title, and preferred show date. Give alternate days as well in case the film is already booked on the day you want it. The amount of time you may keep the film varies from three to five days.

3. Indicate the method of shipment. Films are shipped through the regular mails and should be marked "Library Rate." Parcel post, special delivery, and special handling are effective ways to speed delivery of materials, though more expensive.

4. If your institution requires a purchase order to pay for the invoice, include the purchase order number with your request. McGraw-Hill and some other firms will not ship films without receiving first a purchase order number. Other centers are more flexible and will accept orders on individual authorization.

The rental center will send a "confirmation" of your order usually within a week. Check the "confirmation" carefully. It may be a computerized form which is really indicating that the film is not available on the date requested. If that is the case, submit a new order or phone the rental center to try to get a date as close to the preferred day as possible. The invoice, a separate form, will not arrive until about a month after the film has been shown.

Most film centers request that orders be made at least two weeks in advance. In practice, it is necessary to reserve films much earlier. Public school systems, which are the principal customers of the university centers, book large numbers of films a year in advance. In many cases only one or two prints will be available of a single title. The sooner you can get your order in, the better chance you will have of obtaining the film on the date requested. Some centers will accept emergency orders by phone, but this technique is risky as well as expensive, and should be used only as a last resort. Since cancellations are also accepted if notification is made from ten days to four weeks in advance of the reservation date, it is more practical to reserve early a film you tentatively want to use and cancel later if you decide against it.

After showing the film, be sure to ship it immediately back to the center. The films are heavily booked, and a late return may mean that the next user will not receive the film in time. The centers assess late fees which may run as high as $4.00 for each overdue day. Insuring the film, a procedure usually requested by commercial companies, will protect you if the film should get lost in the mail and also provides a method for tracing it.

5. Care of Films

Film is an easily damaged commodity and most rental centers suggest pointers on film care in the hope of prolonging the life of their prints. The University of Illinois guidelines for projectionists contain the essential precautions recommended by most rental centers:

1. Keep projectors clean at all times. Don't allow dirt to accumulate in the projector aperture. Always use a soft cloth, clean brush, or orangewood stick to clean deposits from the aperture plate -- never use any metal tool which will scratch the smooth surface of the plate.

2. Thread the film into the projector properly. Be sure that the film is engaged on every sprocket wheel and that the proper film loops have been allowed both above and below the aperture gate.

3. If possible, turn the projector mechanism by hand or with very short running periods to check the threading and to be sure that everything is operating correctly.

4. Check the condition of the film occasionally during the showing by letting your fingers ride lightly on the sprocket hole edge of the film as it passes from the projector to the take-up reel. If the film feels at all rough, check the same way near the upper reel to see if the damage is being caused in the projector. If the image on the screen jumps, a clattering noise develops, or punctures appear anywhere on the film, stop the projector immediately and locate the cause of the trouble.

5. If the film should become damaged or an old splice should come apart, return the film with an explanatory note indicating the location of the trouble. Don't patch the film with tape, paper clips, or pins![1]

If these procedures are observed, most film damage can be avoided.

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(1) University of Illinois Visual Aids Service, Educational Films 1972-1975 (Champaign: University of Illinois Press, 1972), p. 6.

PART III: SUBJECT HEADING INDEX
RECOMMENDED EDUCATIONAL FILMS

1. Listing by Topic

AGRARIAN REFORM

Bolivia: Aspects of Land Ownership and Land Use in the Rural Community of Montero
Bolivia: Campesinos and Farming on Isla del Sol, Annual Market Days at Casani
Bolivia: Frontier Settlement of Japanese from Overseas, Indians from the Highlands
Bolivia: Market at La Paz, Patterns of Living and Land Use
Chile: Aspects of Land Tenure in Chile
Chile: Chile's Experiments in Agrarian Reform
Colombia: Changes in Land Use and Transportation: Problems for Two New Settlements
Colombia: Improvement and Utilization of Valle Resources
Colombia: Transportation and Community Services in Spontaneous and Planned Colonization

ANTHROPOLOGY

Appeals to Santiago (Mexico)
Feast (Venezuela-Brazil)
Highland Indians of Peru
Journey to Chinale (Brazil)
Maya Through the Ages (Central America, Mexico)
Mosori Monika (Venezuela)
So That Men Are Free (Peru)
Tepoztlán in Transition (Mexico)
To Find Our Life: The Peyote Hunt of the Huichols of Mexico
The Xinguana: Aborigines of South America (Brazil)
Yanomamo: A Multidisciplinary Study (Venezuela-Brazil)

ARCHAEOLOGY

Corn: The Origins of Settled Life in Meso-America (Mexico)
Excavations at La Venta (Mexico)
Maya Through the Ages (Central America, Mexico)

ARCHITECTURE

Who Is: Oscar Niemeyer (Brazil)

ARGENTINA

Eva Perón
The Inner World of Jorge Luis Borges
Perón and Evita
Ranchero and Gauchos in Argentina

ART

Cuba: Art and Revolution
Siqueiros: "El Maestro" (The March of Humanity in Latin America) (Mexico)

BIOGRAPHY

Eva Perón (Argentina)
Fidel Castro (Cuba)
I Am Pablo Neruda (Chile)
The Inner World of Jorge Luis Borges (Argentina)
Who Is: Oscar Niemeyer (Brazil)

BOLIVIA

Bolivia: Aspects of Land Ownership and Land Use in the Rural Community of Montero
Bolivia: Campesinos and Farming on Isla del Sol, Annual Market Days at Casani
Bolivia: Frontier Settlement of Japanese from Overseas, Indians From the Highlands
Bolivia: Market at La Paz, Patterns of Living and Land Use
End of a Revolution
High Plain
La Paz
Miners of Bolivia

BRAZIL

Brazil: The Gathering Millions (60 minutes)
Brazil: The Gathering Millions (30 minutes)
Brazil: The Rude Awakening
Brazil: The Take-off Point
Brazil: The Troubled Land
Brazil: The Vanishing Negro
Feast
Journey to Chinale
People of the Amazon
Tropical Lowland (The Amazon River, Brazil)
Who Is: Oscar Niemeyer
The Xinguana: Aborigines of South America
Yanomamo: A Multidisciplinary Study

CENTRAL AMERICA

Maya Through the Ages
Panama: Danger Zone
Yankee Go Home: Three Views of the United Fruit Company (Honduras)

CHILE

Chile: Aspects of Land Tenure in Chile
Chile: Chile's Experiments in Agrarian Reform
Chile Puts on Long Pants
I Am Pablo Neruda

COLOMBIA

Colombia: Changes in Land Use and Transportation: Problems for Two New Settlements
Colombia: Improvement and Utilization of Valle Resources
Colombia: Transportation and Community Services in Spontaneous and Planned Colonization
A Problem of Power

CUBA

Cuba: Art and Revolution
Cuba: Bay of Pigs
Cuba: The Missile Crisis
Fidel Castro
Isle of Youth
Report from Cuba
Three Cubans

DOMINICAN REPUBLIC

American Foreign Policy: Instrument of Intervention

ECUADOR

Journey of Fabio Pacchioni
Over the Andes in Ecuador

GENERAL

Discovering the Music of Latin America
South America
Who Invited Us?

GEOGRAPHY

Bolivia: Aspects of Land Ownership and Land Use in the Rural Community of Montero
Bolivia: Campesinos and Farming on Isla del Sol, Annual Market Days at Casani
Bolivia: Frontier Settlements of Japanese from Overseas, Indians from the Highlands
Bolivia: Market at La Paz, Patterns of Living and Land Use
Chile: Aspects of Land Tenure in Chile
Chile: Chile's Experiments in Agrarian Reform
Colombia: Changes in Land Use and Transportation: Problems for Two New Settlements
Colombia: Improvement and Utilization of Valle Resources
Colombia: Transportation and Community Services in Spontaneous and Planned Colonization
Over the Andes in Ecuador
People of the Amazon
A Problem of Power (Colombia)
Tropical Lowland (The Amazon River, Brazil)
Venezuela: Last Chance for Democracy

GOVERNMENT

Brazil: The Take-off Point
Brazil: The Troubled Land
Chile Puts on Long Pants
Cuba: Art and Revolution
Eva Perón (Argentina)
Fidel Castro (Cuba)
Panama: Danger Zone
Perón and Evita
Puerto Rico: The Peaceful Revolution
Report from Cuba
Three Cubans
Venezuela: Making of a Government

HISTORY

Brazil: The Vanishing Negro
Cuba: Bay of Pigs
Cuba: The Missile Crisis
Eva Perón (Argentina)
Fidel Castro (Cuba)
Juárez (Mexico)
High Plain (Bolivia)
La Paz (Bolivia)
Mexico: The Frozen Revolution
Panama: Danger Zone

HISTORY (cont'd.)

Perón and Evita
Report from Cuba
Three Cubans
Tropical Lowland (The Amazon River, Brazil)
Venezuela: Last Chance for Democracy
Venezuela: Making of a Government

INDIANS

Appeals to Santiago (Mexico)
Bolivia: Aspects of Land Ownership and Land Use in the Rural Community of Montero
Bolivia: Campesinos and Farming on Isla del Sol, Annual Market Days at Casani
Bolivia: Frontier Settlement of Japanese from Overseas, Indians from the Highlands
Bolivia: Market at La Paz, Patterns of Living and Land Use
Feast (Venezuela-Brazil)
Highland Indians of Peru
High Plain (Bolivia)
Maya Through the Ages (Mexico, Central America)
Mosori Monika (Venezuela)
So That Men Are Free (Peru)
To Find Our Life: The Peyote Hunt of the Huichols of Mexico
The Xinguana: Aborigines of South America (Brazil)
Yanomamo: A Multidisciplinary Study (Venezuela, Brazil)

LITERATURE

I Am Pablo Neruda (Chile)
The Inner World of Jorge Luis Borges (Argentina)

MEXICO

Appeals to Santiago
Corn: The Origins of Settled Life in Meso-America
Excavations at La Venta
Juárez
Maya Through the Ages
Mexico: The Frozen Revolution
Portrait of Mexico
Siqueiros: "El Maestro"
Tepoztlán in Transition
To Find Our Life: The Peyote Hunt of the Huichols of Mexico

MUSIC

Discovering the Music of Latin America

NEGROES

Brazil: The Vanishing Negro

PANAMA

Panama: Danger Zone

PERU

Highland Indians of Peru
So That Men Are Free

POPULATION

Brazil: The Gathering Millions (60 minutes)
Brazil: The Gathering Millions (30 minutes)

PUERTO RICO

Culebra: The Beginning
Puerto Rico: The Peaceful Revolution

RELIGION

Appeals to Santiago (Mexico)
Chile: Chile's Experiments in Agrarian Reform
A Problem of Power (Colombia)
To Find Our Life: The Peyote Hunt of the Huichols of Mexico

THEATER

Cuba: Art and Revolution
Journey of Fabio Pacchioni (Ecuador)

UNITED STATES - ECONOMIC IMPERIALISM

Yankee Go Home: Three Views of the United Fruit Company (Honduras)
Who Invited Us?

UNITED STATES - FOREIGN RELATIONS

American Foreign Policy - Instrument of Intervention
Brazil: The Take-off Point

UNITED STATES - FOREIGN RELATIONS (cont'd.)

Brazil: The Rude Awakening
Cuba: Bay of Pigs
Cuba: The Missile Crisis
End of a Revolution (Bolivia)
Panama: Danger Zone
Who Invited Us?

VENEZUELA

Feast
Mosori Monika
Venezuela: Last Chance for Democracy
Venezuela: Making of a Government
Yanomamo: A Multidisciplinary Study

2. Listing by Overall Evaluation

EXCELLENT

Brazil: The Gathering Millions (60 minutes)
Brazil: The Gathering Millions (30 minutes)
Cuba: Art and Revolution
Cuba: Bay of Pigs
Highland Indians of Peru
Panama: Danger Zone
Three Cubans
Venezuela: Making of a Government
Yanomamo: A Multidisciplinary Study
Yankee Go Home: Three Views of the United Fruit Company

GOOD

American Foreign Policy: Instrument of Intervention
Bolivia: Aspects of Land Ownership and Land Use in the Rural Community of Montero
Bolivia: Campesinos and Farming on Isla del Sol, Annual Market Days at Casani
Bolivia: Frontier Settlement of Japanese from Overseas, Indians from the Highlands
Bolivia: Market at La Paz, Patterns of Living and Land Use
Brazil: The Take-off Point
Brazil: The Troubled Land
Chile: Aspects of Land Tenure in Chile
Chile Puts on Long Pants
Colombia: Changes in Land Use and Transportation
Colombia: Improvements and Utilization of Valle Resources
Colombia: Transportation and Community Services in Spontaneous and Planned Colonization
Discovering the Music of Latin America
Eva Perón
Excavations at La Venta
Fidel Castro
High Plain (Bolivia)
Inner World of Jorge Luis Borges
Journey of Fabio Pacchioni
Juárez
Maya Through the Ages
Miners of Bolivia
People of the Amazon
Perón and Evita
Report from Cuba
So That Men Are Free (Peru)
Venezuela: Last Chance for Democracy
Who Is: Oscar Niemeyer

AVERAGE

Appeals to Santiago
Brazil: The Rude Awakening
Brazil: The Vanishing Negro
Chile: Chile's Experiments in Agrarian Reform
Corn and the Origins of Settled Life in Meso-America
Cuba: The Missile Crisis
Culebra: The Beginning
End of a Revolution (Bolivia)
Feast (Venezuela-Brazil)
I Am Pablo Neruda
Isle of Youth (Cuba)
Journey to Chinale (Brazil)
La Paz (Bolivia)
Mexico: The Frozen Revolution
Mosori Monika (Venezuela)
Over the Andes in Ecuador
Portrait of Mexico
A Problem of Power (Colombia)
Puerto Rico: The Peaceful Revolution
Ranchero and Gauchos in Argentina
Siqueiros: "El Maestro" (Mexico)
South America
Tepoztlán in Transition
To Find Our Life: The Peyote Hunt of the Huichols of Mexico
Tropical Lowland (The Amazon River, Brazil)
Who Invited Us?
The Xinguana: Aborigines of South America (Brazil)

PART IV: TITLE DESCRIPTION INDEX
RECOMMENDED EDUCATIONAL FILMS

AMERICAN FOREIGN POLICY: INSTRUMENT OF INTERVENTION

Black and White, 13 minutes

PRODUCER: NBC-TV "White Paper", edited by Encyclopedia Britannica, 1965.

DISTRIBUTORS: Boston, $3.50
Colorado, 07487, $3.00*
Films, Inc., 33-0013, $10.00
Illinois, 53591, $4.20
Indiana, CS-1824, $4.80
Iowa, 38006, $3.95
Kent State, B1616, $3.85
Michigan, $2.75
Minnesota, 4S0898, $2.70
Southern California, $5.00
Wisconsin, 7367, $2.75

CONTENTS: This film is one of a series of six short segments edited by Encyclopedia Britannica from an NBC-TV "White Paper" documentary on American foreign policy. Narrated by Chet Huntley and using newsreels and interviews, this excerpt investigates the purposes, effects, and limitations of intervention as an American foreign policy tactic.

It begins dramatically with President Johnson's announcement of the landing of troops in the Dominican Republic in April, 1965. Noting the resentment that this act kindled throughout Latin America, Huntley poses the question, "What right does the United States have to intervene militarily in another country?" Interviews with Walt W. Rostow and a spokesman for the CIA supply some answers.

Rostow suggests that in the past the United States had intervened when a local government has shown instability and a tendency toward communism. Pointing out that military action is an extreme measure, the CIA spokesman cites the agency's involvement in Guatemala in 1954 as a success in terms of the goals set for the operation by the Eisenhower administration. By the same criteria, the CIA-sponsored Bay of Pigs invasion of Cuba in 1961 was a dismal failure. The spokesman argues that those who wish to condemn such CIA actions should not castigate the agency but instead look to the makers of national policy to whom the CIA is ultimately responsible.

* Rate doubles for orders from states east of the Mississippi and the Far West.

The second half of the film focuses on the landing of marines in the Dominican Republic in April, 1965, as a case study of intervention. Former American Ambassador to the Dominican Republic, John Bartlow Martin, provides a brief summary of the twentieth-century history of the island, emphasizing the 1916 American intervention, the Trujillo dictatorship, and the assassination of "El Benefactor" in 1961. This last incident is illustrated by newsreel clips of the dictator's bullet-shattered car and of the people joyfully pulling down statues of Trujillo.

Martin notes the support that the United States gave to Juan Bosch who was elected in 1962, but he also outlines the overwhelming problems that faced the new president. After seven months of PRD (Dominican Revolutionary Party) rule, the military became convinced that Bosch would turn the country over to the communists. Martin argues that there was a real danger that another Castro would have emerged in the Caribbean and that in the crisis which developed in April, 1965, President Johnson had no other alternative than to send the marines.

A different opinion is voiced by Peruvian President Fernando Belaúnde Terry, who when interviewed by Huntley states that the intervention was a mistake. When he is questioned, the ousted Juan Bosch asserts that the Dominican communists would never have been strong enough to take over the country.

Martin concludes by stating that intervention, a traditional part of American foreign policy, is, nevertheless, the ultimate weapon. Its use is an admission of failure of other types of diplomacy.

APPRAISAL: Short in length, this film presents the main outlines of the Dominican crisis from the official American point of view and also places it in the context of the use of intervention as a foreign policy strategy. Since the treatment is necessarily brief, it would be helpful if the students were already familiar with the events of the 1965 intervention. They should also read other points of view; for example, the books by Juan Bosch and Theodore Draper.

The Encyclopedia Britannica editors offer the following question at the end of the film: "Should force be used as an instrument of American policy?" Other questions might include: What was the impact of the 1965 intervention on subsequent Dominican history? What were the consequences of unilateral American action for the OAS (Organization of American States)? Since military intervention is a central problem for Latin American courses dealing with the twentieth century, this film could be used in a general civilization course or in a history of the Caribbean.

OVERALL EVALUATION: Good.

SUGGESTED READINGS:

Juan Bosch. The Unfinished Experiment. New York: Praeger, 1965.

Theodore Draper. The Dominican Revolt: A Case Study in American Policy. New York: Commentary, 1968.

Richard R. Fagen and Wayne A. Cornelius, Jr. Political Power in Latin America: Seven Confrontations. "Case 5: The Dominican Revolution of 1965." Englewood Cliffs: Prentice-Hall, 1970, pp. 231-295.

John Bartlow Martin. Overtaken by Events. Garden City: Doubleday, 1966.

Howard Wiarda. "From Fragmentation to Disintegration: The Social and Political Effects of the Dominican Revolution." América Latina (Rio de Janeiro), X, No. 2 (April-June 1967), pp. 53-70.

AUDIENCE: Civilization-National Period, Politics, History of the Caribbean.

APPEALS TO SANTIAGO

Color, 27 minutes

PRODUCER: Duane Metzger and Carter Wilson for
University of California, Irvine, 1966.

DISTRIBUTORS: Arizona, $7.40
McGraw-Hill, 408168-3, $25.00
Utah, 17310, $13.00*

CONTENTS: This film documents an eight-day Mayan Indian folk-Catholic ceremony in the town of Tenejapa, Chiapas, Mexico. In Tenejapa the burden of giving celebrations for the town's patron saints falls on private individuals. These expensive and exhausting jobs are called "cargoes." The film, told from the native point of view, follows two men through their duties to one of the saints, Santiago.

The documentary begins with Alonso Teli's arrival in Tenejapa where he is to assume a leadership position in the annual ceremony as an in-coming captain for Santiago. The film shows the new captains meeting to prepare for the fiesta and attending church to purify themselves. It emphasizes the importance of ritual drinking, offerings, and prayers. The film shows the ritual transfer of responsibility from the old captains to the new ones and climaxes with a large public procession, in which Santiago along with other saints is carried through the streets.

APPRAISAL: This is a well-made, interesting film about folk religion -- an important aspect of Mexican Indian life. The approach is descriptive rather than problem oriented. There are excellent scenes of the faces of the Indians and their dress. The film reveals the significance which the ceremony has for the participant. It also emphasizes that such festivals are an enormous financial, psychological, and social burden to the leaders.

A drawback to the film is its slow pace and the complexity of events, which make it difficult to follow exactly what is happening. The topic is somewhat specialized for a general course, and the rental except from Arizona is relatively high. Nevertheless the film might be used to stimulate a discussion on the role of syncretic religion in Indian life.

OVERALL EVALUATION: Average.

* Rate doubles for orders from states east of the Mississippi and the Far West.

SUGGESTED READINGS:

Frank Cancian. Economics and Prestige in a Maya Community. The Religious Cargo System in Zinacantán. Stanford: Stanford University Press, 1965.

John Collier, Jr. "A Review of Appeals to Santiago." American Anthropologist, Vol. 70, No. 5, pp. 1050-1051.

AUDIENCE: Anthropology, History of Mexico.

BOLIVIA: ASPECTS OF LAND OWNERSHIP AND LAND USE IN THE RURAL COMMUNITY OF MONTERO

Color, 20 minutes

PRODUCER: Land Tenure Center, University of Wisconsin, Madison, and AID (Agency for International Development), 1963.

DISTRIBUTOR: Wisconsin, 6194, $2.00

CONTENTS: This film explains the agrarian reform law passed by Bolivia in 1953 and shows how it has affected land use in a rural community, Montero, in the Eastern Lowlands. The film stresses that the division of large land holdings among the peasants and the freeing of Indians from obligatory labor on the haciendas has not produced great material changes in their way of life but has brought them the less tangible benefits of higher social status and new pride in land ownership.

The film documents developments that are taking place in Montero. Public works and especially the building of roads are being carried out by a special division of the Bolivian Army. Recruits can volunteer for this branch of the military service, and after serving a year may elect to stay in the Eastern Lowlands and receive a grant of land from the government. There are also scenes of the market at Montero which is the economic center of this frontier area.

The reform's impact on the individual is illustrated by the case of Don Pascual, a farmer who received nine hectares of land under the reform law. The camera follows Don Pascual as he prepares the soil, ploughs, plants, and harvests his crops of oranges, papayas, bananas, corn, and yucca. When interviewed, he says that he is better off since the reform although his living standard is still barely above the subsistence level. In commenting on the lack of material gain so far under the reform, a local official states that the first stage in the reform was primarily to divide the land and that the second stage, which is only beginning, will foster government aid to the farmer in organizing his production.

A final segment deals with a relatively large landowner in the Montero area. This man lives well by Bolivian standards and employs migrant Indians to harvest his cash crop of sugar. The Indians who work as day laborers plan to return to the highlands when the harvest is over, but the government hopes to encourage them to remain in the lowlands. Although the adjustment to the lower altitude is difficult for the Indians, in the long run they can make a better life in this area because of the amount of available land and kinds of foods which they can produce.

APPRAISAL: This film addresses itself to the important problem of the success of the Bolivian agrarian reform. With vivid color photography, it reveals the nature of the eastern lowland environment and the adjustments which the people must make in order to live there. The film shows many of the obstacles to agrarian reform and helps to explain why such change is slow to come about.

The narration is quite detailed and it would be useful to have some knowledge beforehand about the nature of the Bolivian agrarian reform law and the revolutionary regime of the MNR (National Revolutionary Movement) from 1953 to 1964. The film with its sophisticated approach could be used in courses on geography, civilization, or even politics, and the bargain rental of $2.00 enhances still more its appeal.

OVERALL EVALUATION: Good.

SUGGESTED READINGS:

The Land Tenure Center has a series of monographs on various aspects of land tenure in Bolivia. A list of its publications, which are available free of charge, can be obtained by writing the Center. In addition, the following may be useful:

Robert J. Alexander. The Bolivian National Revolution. New Brunswick: Rutgers University Press, 1958.

Dwight B. Heath. Land Reform and Social Revolution in Bolivia. New York: Praeger, 1969.

John V. Murra. "A Review of Aspects of Land Ownership and Land Use...." American Anthropologist, Vol. 69 (1967), p. 792.

Richard W. Patch. "Bolivia: U.S. Assistance in a Revolutionary Setting." In Richard N. Adams, Social Change in Latin America Today. New York: Random House, 1960, pp. 108-176.

AUDIENCE: Andean History, Civilization-National or Colonial, Geography, Politics.

BOLIVIA: CAMPESINOS AND FARMING ON ISLA DEL SOL, ANNUAL MARKET DAYS AT CASANI (PERU-BOLIVIA BORDER)

Color, 20 minutes

PRODUCER: Land Tenure Center, University of Wisconsin, Madison, and AID (Agency for International Development), 1963.

DISTRIBUTOR: Wisconsin, 6197, $2.00

CONTENTS: This film has two parts: the first deals with a day in the life of the Aymará Indians who live on Isla del Sol in Lake Titicaca, and the second concerns the annual three-day market held at Casani not far away on the border of Peru and Bolivia.

The Isla del Sol section traces the impact of the Agrarian Reform Law of 1953 on island life. The hacienda owners who formerly owned most of the land are now gone and the estate, divided among the Indian inhabitants, is managed through a syndicate of the rural workers (campesinos). There are scenes of the Indians leaving early in the morning to go to the field to work. They are shown plowing the soil and planting bean seed. The film points out that despite their hard work the Indians will receive poor yields because of inferior seed and over-worked soil. At lunch the women spin wool while their husbands attend a planning meeting of the syndicate. Work is resumed in the afternoon. When the field labor is done, the people return to their homes where they may continue to weave cloth or to make boats which are used for fishing on Lake Titicaca.

The Casani market section shows the Indians at the annual festival selling and buying pottery, llamas, vegetables, and clothing. Some change can be distinguished in the availability of manufactured cloth. Pieces of old rubber tires are sold to make sandals. There are scenes of the religious ceremonies held in honor of the local saint and also of the bands and dancing.

APPRAISAL: In a relatively short time, this film shows many aspects of the life of the Aymará Indians in Bolivia. The photography exposes the harshness of the climate and the amount of effort the Indians must put out in order to maintain life on the subsistence level. The sound track includes some authentic Indian music and the scenes of the fiesta are especially colorful. While the agrarian reform is not discussed in great detail, the film does demonstrate how in very subtle ways it has already changed the lives of these particular Indians.

OVERALL EVALUATION: Good.

SUGGESTED READINGS:

The Land Tenure Center has a series of monographs on various aspects of land tenure in Bolivia. A list of its publications, which are available free of charge, can be obtained by writing the Center. In addition, the following books may be useful:

Robert J. Alexander. The Bolivian National Revolution. New Brunswick: Rutgers University Press, 1958.

James M. Malloy. Bolivia: The Uncompleted Revolution. Pittsburgh: University of Pittsburgh Press, 1970.

John V. Murra. "A Review of Campesinos and Farming on Isla del Sol...." American Anthropologist, Vol. 69 (1967), p. 792.

Harold Osborne, Indians of the Andes. London: Routledge, 1952.

AUDIENCE: Andean History, Civilization-National or Colonial, Geography, Anthropology.

BOLIVIA: FRONTIER SETTLEMENT OF JAPANESE FROM OVERSEAS, INDIANS FROM THE HIGHLANDS

Color, 16 minutes

PRODUCER: Land Tenure Center, University of Wisconsin, Madison, and AID (Agency for International Development), 1963

DISTRIBUTOR: Wisconsin, 6195, $2.00

CONTENTS: This film investigates the experiences of two planned colonization efforts in the Eastern Lowlands of Bolivia under the agrarian reform program -- one group of settlers being Japanese and the other highland Indians.

The Japanese, selected by their government because they enjoy good health and possess farming skills, receive a twenty-year loan in order to come to Bolivia -- a loan which they are expected to repay at 7 per cent interest. The Japanese colony which first began in 1954 boasted a population of 1,300 people by 1963. The film enumerates its achievements. Six elementary schools have been built as well as a small hospital. The Japanese have approached the land armed with improved tools, insecticides and fertilizers, and new crops. Along with other products, the colony raises one-third of Bolivia's rice needs and markets this cash crop through a cooperative.

The Japanese colony has been a success on its own terms but it has generally failed to communicate new technology to its Bolivian neighbors. A cultural and linguistic island, the colony's only contact with the natives is through the day laborers whom they hire to help in the harvesting of crops. While relations are good between the Japanese employers and the Indian workers, the workers do not tend to adopt the new techniques.

The Indian colonists from the highland have been less successful. In contrast to the Japanese, the Indians are handicapped by poor health, malnutrition, an unaccustomed altitude, lack of money, and education. Their way of life mixes such highland practices as speaking the Quechua language and wearing traditional dress with the use of lowland foods and agricultural methods. The Indians, despite their hard work, live at a subsistence level. Many return to the highlands, but the ones who stay in the long run will be better off.

The film concludes that the colonization of the lowlands is Bolivia's greatest hope for agricultural self-sufficiency but that this process can only be carried out with

painful adjustment on the part of the Indians. Colonization will not succeed in this larger goal as long as the Indians can produce only enough for their own livelihood.

APPRAISAL: This film points out many of the pros and cons in the use of colonization projects as a method of agrarian reform. The narrator insists that comparisons should not be made between the Japanese and the Indians, and yet it is difficult not to be astonished at the substantial progress of the Japanese. The film points up the fact that colonists must have government support in terms of credit and agricultural extension aid if they are to produce surplus cash crops. The film, like the others in the Land Tenure Series, gives an excellent vision of the land and people of Bolivia's Eastern Lowlands.

OVERALL EVALUATION: Good.

SUGGESTED READINGS:

The Land Tenure Center has a series of monographs on various aspects of land tenure in Bolivia. A list of its publications, which are available free of charge, can be obtained by writing the Center. In addition, the following books may be useful:

Robert J. Alexander. The Bolivian National Revolution. New Brunswick: Rutgers University Press, 1958.

Dwight B. Heath. Land Reform and Social Revolution in Bolivia. New York: Praeger, 1969.

James M. Malloy. Bolivia: The Uncompleted Revolution. Pittsburgh: University of Pittsburgh Press, 1970.

AUDIENCE: Andean History, Civilization-National or Colonial, Geography, Anthropology.

BOLIVIA: MARKET AT LA PAZ, PATTERNS OF LIVING AND LAND USE AT VILAQUE AND NEAR LAKE TITICACA

Color, 22 minutes

PRODUCER: Land Tenure Center, University of Wisconsin, Madison, and AID (Agency for International Development), 1963.

DISTRIBUTOR: Wisconsin, 6196, $2.00

CONTENTS: This film presents scenes of the market at La Paz and of various types of land use outside of the capital. In addition, the movie assesses the impact of the Agrarian Reform Law of 1953 on the life of the people in central Bolivia.

The market in La Paz is a daily event which attracts permanent food vendors as well as itinerant Indians who come from the surrounding areas. Although there are many products on sale, the narrator points out that Bolivian diets are substandard in nutritional content.

The next footage is taken 35 miles south of La Paz in a farming area near Vilaque. Here the land is very dry and sheep grazing is important. An abandoned hacienda is inspected, its old buildings decaying since the land was seized and redistributed by the government. The crops grown here are barley and quinua. One of the peasants has a truck, but this innovation is a status symbol rather than a practical aid to farming. We see a typical campesino house. The narrator points out that the life expectancy of these Indians is 32 years and they will die "without taking a bath, a pill, or sleeping on a real bed." There are scenes of a man weaving at a loom and also of the community school.

The camera moves to another farming area at Aránjuez which is located in a valley somewhat lower in altitude than Vilaque. The landscape is greener and appears to be more fertile. The area is close to the market in La Paz and the people raise fruit, vegetables, and flowers, aided by irrigation. Here one of the prime difficulties is flooding. The men of the community are shown strengthening a dike in an effort to protect the crops.

The next area is a farming area northwest of La Paz. Soil here is worn out, and the plight of the people who attempt to live on it is extreme. Some final scenes are of Lake Titicaca and the ferryboat that carries passengers and goods between Bolivia and Peru.

The film concludes that the changes in this area since 1952 can be detected in some improvements -- a new metal house, concrete floors, better food. The biggest gain is intangible -- that the people have more self-confidence since they own their own land. With land ownership will come eventually participation in government. With time, it is hoped that the campesinos will make their demands known to leaders in La Paz and gain greater material benefits as well from the reform program.

APPRAISAL: This film does not pose a clear problem but presents a collection of impressions of life in central Bolivia. The scenes give an idea of the contrast in farming conditions and of the general poverty of the land. The photographs of the people are really excellent. There are a few cameo shots of great appeal: a small boy helping his sister eat soup, a mother straightening the hat of her child, a small boy crying because he does not want to ride on the ferryboat.

The film raises many of the problems that beset the mass of people in Bolivia. While it does not offer any solutions, it certainly should stimulate discussions about the impact of the Bolivian Revolution, the problems of food production on inadequate land, and the incorporation of the Indian into national life.

OVERALL EVALUATION: Good.

SUGGESTED READINGS:

The Land Tenure Center has a series of monographs on various aspects of land tenure in Bolivia. A list of its publications, which are available without charge, can be obtained by writing the Center. In addition, the following books may be useful:

Robert J. Alexander. The Bolivian National Revolution. New Brunswick: Rutgers University Press, 1958.

Dwight B. Heath. Land Reform and Social Revolution in Bolivia. New York: Praeger, 1969.

James M. Malloy. Bolivia: The Uncompleted Revolution. Pittsburgh: University of Pittsburgh Press, 1970.

John V. Murra. "A Review of Market at La Paz..." American Anthropologist, Vol. 69 (1967), p. 792.

AUDIENCE: Andean History, Civilization-National or Colonial, Geography, Anthropology.

BRAZIL: THE GATHERING MILLIONS (60-minute version)

Black and White, 60 minutes

PRODUCER: NET "Population Problem Series", 1961.

DISTRIBUTORS: Arizona, $15.00
Boston, $15.60
California-Berkeley, 6611, $14.00
Indiana, CS-1610, $12.00

CONTENTS: Dramatically beginning with the birth of a baby, this film examines Brazil's population problem which is characterized on the one hand by excessive population growth in the cities and on the other by a rapid decrease in population in the rural areas. The film identifies the social, economic, and religious factors that lead to large families and suggests the ramifications of a burgeoning population for Brazil's future. Various cities are visited to provide glimpses into the lives and problems of representative citizens and migrants with special emphasis on the rural movement to the city.

The film follows a peasant family which leaves the barren land of the Northeast to look for work in Salvador. Finding life no better here, they decide to brave the hardships of a thousand-mile truck ride to Rio de Janeiro. As the truck drives southward, the sound track reveals the thoughts of some of the migrants. This technique of first-person narration is used throughout the film to provide insight into individual responses to the overwhelming problems.

Arriving at Rio de Janeiro, the migrants eventually locate in one of the slums called favelas. The camera shows the overcrowding of living space, the lack of water and any other kind of public service in these makeshift communities, but it also shows the warm family ties that remain among the inhabitants.

Some people move on to the industrial city of São Paulo. Here the life of middle-class factory workers is explored. The final segment of the moviefocuses on the migrants who leave São Paulo to seek work on the coffee plantations of Paraná.

The film implies that for everyone in Brazil, except perhaps the very wealthy, the population explosion is already causing great hardships. While supplying no answers, it suggests that unless effective measures are introduced to lower the birthrate and ease the misery of the people life will become untenable in Brazil.

APPRAISAL: Made over ten years ago, this film deals intelligently with an on-going problem for many Latin American countries. The sophisticated approach and sensitive photography surpass by far the ordinary standard of the "educational" film. The documentary gives a vivid impression of the various regions of Brazil and the different types of people. It shows clearly that the problem of expanding birth rates cannot be solved overnight because so many related economic, social, and psychological factors must be taken into account.

The instructor could point out that a Brazilian's reaction to this film might be very different from that of an American. Brazilians generally feel a sense of pride in the huge population of their country and resent any foreigner's attempt to get them to limit population growth. Rejecting birth control as a solution, they favor structural change and economic development. Such a discussion could emphasize how differently Latin Americans sometimes view their problems.

The film's main drawback is its length, sixty minutes. The first five minutes, a general introduction to the NET "Population Problem Series", can be omitted by beginning the film at the birth of the baby scene, but even with this alteration the movie will still run five minutes over the usual class period. An edited thirty-minute version is available which has much of the same material but which omits entirely the first-person narrations of the individual migrants. Despite these limitations, either film deserves inclusion in courses on the History of Brazil, geography, sociology, and Latin American civilization-the National Period, as one of the best available film treatments of a major Latin American problem.

OVERALL EVALUATION: Excellent.

SUGGESTED READINGS:

William V. D'Antonio. "The Problem of Population Growth in Latin America." In Fredrick B. Pike's Latin American History: Select Problems. New York: Harcourt, Brace & World, 1969, pp. 439-481. A good overview of the population problem in Latin America.

Caroline María de Jesús. Child of the Dark. New York: Signet, 1960. Diary of a favela dweller which gives much insight into life in the Brazilian slums.

J. Mayone Styros. Ideology, Faith, and Family Planning in Latin America. Ithaca: Cornell University Press, 1970.

AUDIENCE: History of Brazil, Civilization-National Period, Geography, Sociology.

BRAZIL: THE GATHERING MILLIONS (30-minute version)

Black and White, 30 minutes

PRODUCER: NET "Population Problem Series", 1961.

DISTRIBUTORS: Colorado, 04850, $10.00*
Florida State, 308550, $5.65
Indiana, CS1739, $6.75
Kent State, C2077, $6.60
Minnesota, 6S0760, $5.75
Oregon State, 0532, $6.50
Pennsylvania State, 31040, $6.40
Syracuse, 3-5889, $6.25

For description, see Brazil: The Gathering Millions (60-minute version).

OVERALL EVALUATION: Excellent.

* Rate is doubled for orders from states east of the Mississippi or in the Far West.

BRAZIL: THE RUDE AWAKENING

Black and White, 54 minutes in 2 reels

PRODUCER: CBS-TV, "CBS Reports", 1962.

DISTRIBUTORS: Arizona, $12.60
Boston, $15.60
Florida State, 380191, $10.00
McGraw-Hill, 606009-8, $25.00
Michigan State, $10.25
Minnesota, 6G0576, $9.85
Oregon State, 0533, $11.00
Pennsylvania State, 50117N, $11.00
Southern California, $12.50
Syracuse, 2-5408, $11.25

CONTENTS: The resignation of Jânio Quadros on August 25, 1961, produced a major crisis in the Brazilian government that was not resolved until the installation of Vice-President João Goulart as the new president on September 7, 1961. Narrated by Eric Sevareid, this documentary reconstructs the events of the crisis with newsreel clips and interviews with the former American Ambassador to Brazil Adolphe Berle, Gilberto Freyre, Thomas Romanov (an American businessman), Celso Furtado, Carlos Lacerda, and some unidentified Brazilian students.

Sevareid interprets the crisis as a major battle in the fight between Castro-inspired forces in Brazil and friends of democratic government. Brazil, described as "a flabby giant trying to lift itself up by its bootstraps which keep breaking", is seen as the pivotal country in South America. If it should fall to communist control, it is argued, the rest of Latin America will soon follow. Another concern of the documentary is the influence of Castro on Brazilians and the role of the Brazilian Communist Party. The film suggests that the resignation of Quadros forced Brazil into a "rude awakening" from its former illusions.

Behind the rhetoric, which is quite heavy, there is some effort to discover the causes for Quadros' resignation. The problems of modern Brazil are attributed to the heritage of the Vargas years, the split between the underdeveloped north and the highly industrialized south, and the impact of continued economic dependency upon the United States. There are scenes of the major cities, sugar plantations, favelas, and a rather interesting sequence recording a communist rally in Ouro Preto which is broken up by anti-Castro students.

A final question posed by the film concerns the United States response to this political crisis. "What can

America do to keep Brazil from becoming communist?" The answer supplied by the film is that the United States should continue to give aid to the Goulart regime for the present and that it cannot expect to make Brazil over in its own image.

APPRAISAL: This film has many severe weaknesses. It is an example of crisis-oriented, journalistic reporting which uncovers more about the fear of Castro that existed in the United States in 1961 than about social and political conditions in Brazil. The approach is disjointed. The narrative includes many clichés and doubtful generalizations. It offers a very uneven picture of modern Brazil, and for this reason it is not well suited for a general course on Latin American Civilization.

With careful analysis on the part of the teacher and students, it could be useful for courses on the history of Brazil. The film does present the events of the Quadros resignation crisis, and newsreels record the images of most of the figures involved in the situation. The film recreates well the climate of opinion in 1961, and the interview with former Ambassador Berle is especially revealing of the attitudes of American diplomats toward Latin America. Since the film does not go into the events of Goulart's administration nor of the later military takeover, the instructor will probably want to bring the students up to date. Another topic for discussion would be the role of American investment in Brazil then and now.

OVERALL EVALUATION: Average.

SUGGESTED READINGS:

E. Bradford Burns. A History of Brazil. New York: Columbia University Press, 1970.

Shepard Forman. "Disunity and Discontent: A Study of Peasant Political Movements in Brazil." Journal of Latin American Studies, III (May 1971), pp. 3-24.

Joseph A. Page. The Revolution That Never Was: Northeast Brazil, 1955-1964. New York: Grossman Publishers, 1972.

C. Neal Ronning. "Brazil's 'Revolutionary' Government." Current History, 51, No. 303 (November 1966), pp. 296-300.

Thomas E. Skidmore. Politics in Brazil: 1930-1964: An Experiment in Democracy. London: Oxford University Press, 1967.

AUDIENCE: History of Brazil.

BRAZIL: THE TAKE-OFF POINT

Black and White, 60 minutes in 2 reels

PRODUCER: Warner Wallace for NET "Changing World Series", 1966.

DISTRIBUTORS: Arizona, Reel I, $7.40; Reel II, $7.40
Indiana, CS-1582, $12.00
Kent State, D50, $11.00
Oregon State, 0534, $11.00
Syracuse, 3-5917, $10.00

CONTENTS: Produced just after the "bloodless revolution of 1964" which ousted João Goulart and installed Castelo Branco as president, this NET documentary is a general introduction to the regions, problems, and prospects of Brazil from a sophisticated but somewhat dated "Alliance for Progress" perspective.

The film begins with scenes of Copacabana Beach. The narrator remarks: "We don't know much about Latin America. We feel nothing down there matters much. We are ignorant as children about Brazil." Brazil still has many areas of great poverty, but Brazil, as the largest country in South America and with enormous resources, is now on the point of economic take-off. Will this take-off really occur?

To explore this question, the film solicits information from American and Brazilian officials while surveying the various regions of Brazil. Among those who give opinions are Lincoln Gordon, American Ambassador; Reynold Heath Carlson, economist from the Ford Foundation; Roberto Campos, Castelo Branco's Minister of Planning; Hernando Alves, editor of an opposition paper; and Paulo Iris, Paulista businessman.

The first reel deals with the poverty of the Northeast, discussing the need for agrarian reform and the success of an Alliance for Progress sponsored project to build five local factories financed and run by Brazilians. The Amazon Valley segment is devoted to a discussion of the rubber boom as an example of Brazil's "boom and bust" economy. There are scenes of Manaus contrasting the upper city with the waterfront -- the past glory of the opera house with the present doldrums.

Other points made in this reel are that tax reform and better education are key moves in stimulating Brazilian progress, that Brazil is a deeply religious country, and that it has a long tradition of political change through "bloodless revolutions." The notion that Brazil is a racial democracy is also considered with the recitation of the familiar clichés, "the darker the skin, the darker the class", "money whitens", and "there is no racial discrimination in Brazil, only social discrimination."

The second reel turns to São Paulo and describes the city "as dynamic as Chicago", and like New York, "reaching to the sky." The subjects of industrialization, foreign investment, and the rising middle class are discussed. There are scenes of gauchos drinking mate (tea) in Rio Grande do Sol.

Finally there is a long segment on Brasília in which the viability of the new capital is examined as well as some of the problems which face Brazilian politicians. For example, it is noted that the congressmen are all drawn from the elite and represent elite interests, yet they must consider such measures as enforcing taxes and agrarian reform. The documentary concludes that "Brazil has great prosperity and world leadership within its grasp, if the men of power within Brazil can come together to decide upon a sound policy for the future."

APPRAISAL: This film is an excellent introduction to the regions and problems of Brazil. It makes many generalizations but these statements are not unqualified and should stimulate much discussion. The film raises many of the crucial issues that still face Brazil such as foreign investment, agrarian reform, the population explosion, and education. There is relatively small concern with historical background, and political events are likewise played down. The emphasis on the Alliance for Progress policy of the United States obviously dates the film, and of course much has happened since the Castelo Branco regime. If background reading is done on political events before and after 1964, the film still should be very useful.

OVERALL EVALUATION: Good.

SUGGESTED READINGS:

E. Bradford Burns. A History of Brazil. New York: Columbia University Press, 1970.

Rollie Poppino. Brazil: The Land and the People. New York: Oxford University Press, 1968.

Charles Wagley. An Introduction to Brazil. Rev. Ed. New York: Columbia University Press, 1971.

AUDIENCE: History of Brazil, Civilization-National Period, Geography, Politics.

BRAZIL: THE TROUBLED LAND

Black and White, 27 minutes

PRODUCER: Helen Jean Rogers for ABC-TV "Crossroads of the World Series", 1964.

DISTRIBUTORS: Boston, $7.80
Florida State, 306680, $6.00
Indiana, CS-1568, $7.25
Iowa, 56651, $7.65
McGraw-Hill, 656008-2, $11.00
Southern California, $12.50
Wisconsin, 2018, $5.00

CONTENTS: This documentary surveys the plight of the twenty million peasants of northeastern Brazil, the efforts of lawyer Francisco Julião to organize them into communist-sponsored Peasant Leagues, and the response of the national government under João Goulart to this challenge. Divided into two parts, the film first examines the life of a "typical" peasant -- a man who is married, has six children, only one of whom goes to school, and who earns about 25 cents a day. It also features a bizarre interview with a large landowner who waves his gun around shouting that he is the law on his land and that the people already have enough to eat. The film conveys the personal magnetism of Julião and includes many scenes of him addressing the peasants. A sound track of Brazilian folk music provides an effective background.

The second part begins with an interview with Celso Furtado, a spokesman for the Goulart administration. Furtado recognizes the gravity of the problems in the Northeast. He believes that Julião is an ambitious politician and the only one who works with the peasants. He argues that Julião wants to ride to power on the workers' shoulders by talking of revolution. In response to a reporter's question as to what the United States can do to help, Furtado replies that Brazil must find its own way. "If we do nothing, the situation will be very explosive." Reflecting a "cold war mentality", this documentary frames the Brazilian Northeast issue in terms of a struggle between democracy and communism. Its conclusion is that the only way to stop communism is to give the peasants land. Democracy must produce results because "democracy means nothing in misery."

APPRAISAL: Besides documenting Julião's campaign, this film presents moving scenes of the living conditions of the people of the Northeast. The film is definitely dated and background material about the Goulart regime and the more recent military governments along with information on the fate of Julião should be provided for the class. The documentary has a well-defined point of view and while the emphasis on the battle between communism and democracy may seem passé to the students the thesis should provide ample material for discussion on such issues as agrarian reform, problems of the Brazilian Northeast, the strength of communism, and U.S. policy in Latin America.

OVERALL EVALUATION: Good.

SUGGESTED READINGS:

E. Bradford Burns. A History of Brazil. New York: Columbia University Press, 1970.

Shepard Forman. "Disunity and Discontent: A Study of Peasant Political Movements in Brazil", Journal of Latin American Studies, III (May 1971), pp. 3-24.

Joseph A. Page. The Revolution that Never Was: Northeast Brazil, 1955-1964. New York: Grossman Publishers, 1972.

C. Neal Ronning. "Brazil's 'Revolutionary' Government", Current History, 51, No. 303 (November 1966), pp. 296-300.

Thomas E. Skidmore. Politics in Brazil: 1930-1964: An Experiment in Democracy. London: Oxford University Press, 1967.

AUDIENCE: History of Brazil, Politics.

BRAZIL: THE VANISHING NEGRO

Black and White, 30 minutes

PRODUCER: NET "History of the Negro People Series", 1965.

DISTRIBUTORS: Arizona, $7.40
Boston, $7.80
California-Berkeley, 6803, $10.00
Colorado, 04851, $10.00*
Indiana, CS-1664, $6.75
Kent State, C2048, $6.60
Minnesota, 6S0761, $5.35
Oregon State, 0535, $6.50
Pennsylvania State, 31092, $6.40
Syracuse, 3-5843, $6.25

CONTENTS: Scenes of Carnival dancers grace the screen while narrator Ossie Davis states that this famous annual festival symbolizes the fact that Brazil has truly become a melting pot of different races. Davis goes on to note that the experience of Negroes in Brazil has been very different than in the United States. Brazil: The Vanishing Negro is an attempt to discover how the black experience has been different in Brazil, how Brazil has avoided racial conflict, and what, if anything, the United States can learn from Brazil about race relations.

The documentary first summarizes the history of Brazil's race relations in a series of clichés and questionable generalizations. "Previous to 1500, Brazil was a wild and primitive land with cannibalistic Indians." "The Portuguese people, described as the laziest on earth, knew nothing of farming." They used Indians until they died off and then at the suggestion of the Spanish cleric, Bartolomé de Las Casas, turned to Africa as a source of labor.

Illustrated by still photos and graphics selected from colonial manuscripts, the film describes the "middle passage", the use of blacks on sugar plantations, gold mines, and as skilled artisans. Davis argues that, while life was harsh and there were revolts, the Catholic Church in Brazil welcomed the slaves, and the Portuguese took Negro women as concubines. Slavery was abolished in 1888 (apparently without a struggle) and Brazil thus avoided the bloody civil war experienced by the United States.

* Rate is doubled for orders from states east of the Mississippi and in the Far West.

This section concludes with an interview with Professor Marvin Harris who states that after 1888 Brazil did not experience an era during which Jim Crow regulations were established as in the case of post-Civil War America. In approach, the film gives uncritical support to the Freyre-Tannenbaum thesis that slavery was milder in Latin America than in Anglo-Saxon America.

The second half of the film explores the position of the black in modern Brazil through interviews with Gilberto Freyre ("Brazil's greatest historian"), anthropologist Thales de Azevedo, novelist Jorge Amado, psychologist René Ribeiro, and some unidentified blacks representing various social classes in Brazil. Freyre, in particular, emphasizes the African contributions to Brazilian culture in cooking, dance, music, and religion. A candomblé priestess, Olga, explains her responsibilities as a moral and spiritual leader of the African cult and the film records one of the ritual ceremonies. Davis notes that while the African heritage remains strong, the young people are rejecting identification with it in order to regard themselves as Brazilians.

Thales de Azevedo states that Brazilians do not demonstrate racial prejudice but do practice color prejudice. While blacks are tacitly excluded from high social positions, with money they can "pass" without difficulty into the white group. Some unidentified blacks discuss what prejudice they have encountered in their daily lives.

Jorge Amado sums up the thesis of the movie when he states that the Negro is disappearing in Brazil because of intermixing. A new race is emerging. "We are convinced that we are taking the right path and that racial democracy may really be Brazil's great contribution to a universal humanistic culture."

APPRAISAL: The argument of this film, that Brazil is a racial melting pot, is a controversial one, and the quick generalizations about Brazilian history do more to promote misunderstanding than to support the thesis. The second half of the film, however, does provide a more balanced look at the role of the Negro in modern Brazil. Problems and obstacles are identified as well as opportunities. The emphasis on the African contributions to Brazilian life is an important one and the film sequence of a candomblé ceremony should be interesting for the students.

The film puts on record several distinguished Brazilian scholars. Many will disagree with the conclusions of the film, but the point of view put forward should stimulate discussion about the role of the black not only in Brazil but in the rest of Latin America.

OVERALL EVALUATION: Average.

SUGGESTED READINGS:

Carl Degler. Neither Black nor White. New York: Macmillan, 1971.

Laura Foner and Eugene Genovese, eds. Slavery in the New World: A Reader in Comparative History. Englewood Cliffs: Prentice-Hall, 1969. This reader contains selections from works by Tannenbaum, Elkins, Harris, David Brion Davis, and others. It is an excellent introduction to the many questions that have arisen over the nature of slavery in Latin America and the role of the black.

Gilberto Freyre. Masters and the Slaves. New York: Knopf, 1964.

AUDIENCE: History of Brazil, Civilization-Colonial or National Periods, Anthropology.

CHILE: ASPECTS OF LAND TENURE IN CHILE

Color, 45 minutes in three 15-minute parts

PRODUCER: Land Tenure Center, University of Wisconsin, Madison, and AID (Agency for International Development, 1966.

DISTRIBUTOR: Wisconsin, 6494, 6495, 6496, $2.75 each part.

CONTENTS: This film surveys Chile's three major geographic regions and the conditions which retard agrarian reform in each region.

Part I: The Central Zone begins with a view of Santiago, contrasting the big-city bustle with rural migrant slums. This segment is followed by scenes of an intensively cultivated grape farm. The film investigates the organization of a typical fundo (large estate) examining the problems of low production, poorly utilized lands, and the life of the inquilinos or workers.

Part II: The North deals with the Atacama Desert and the Illapel Valley of the Norte Chico. In the latter section, the film compares the lives of inquilinos (day laborers who have certain traditional rights), minifundistas (holders of a small parcel of land), and farmers owning land in a communal arrangement.

Part III: The South studies the area south of the Bío-Bío River. It shows a Mapuche Indian reservation, sharecroppers, wheat farming, and conservation problems. This segment includes an overview of the meat and milk economy of the province of Llanquihue and a visit to the sheep country of Tierra del Fuego.

APPRAISAL: The goal of this film is descriptive. In reviewing Chilean geography, it reveals the limitations that land places on agriculture as well as the contrasts between regions and groups of people. In enumerating the obstacles to agrarian reform, it provides a solid background to the study of the reform programs sponsored by the Christian Democrats and by Socialist President Salvador Allende.

The narration which is highly detailed and rendered in a dry, impassive tone is a handicap, since the students cannot possibly take in everything at one sitting and they may lose interest. The photography improves with the course of the film, but some of the early footage is dark and unfocused. These weaknesses are more than offset by the nominal rental fee for the film and the fact that it does provide a good introduction to a study of Chile. The instructor could minimize some

of the difficulty by giving the students in advance some questions to think about while watching the film; for example: Why cannot Chile produce enough food to feed itself? Why is agrarian reform so difficult to carry out successfully in Latin America?

OVERALL EVALUATION: Good.

SUGGESTED READINGS:

The Land Tenure Center has a series of monographs on various aspects of land tenure in Chile. A list of its publications, which are available free of charge, can be obtained by writing the Center. In addition the following books might be useful:

G. M. McBride. Chile: Land and Society. New York: American Geographical Society, 1936.

Fredrick B. Pike. Chile and the United States 1880-1962. Notre Dame: University of Notre Dame, 1963.

AUDIENCE: Geography, Andean History, Civilization-National Period.

CHILE: CHILE'S EXPERIMENTS IN AGRARIAN REFORM

Color; Part I, 18 minutes; Part II, 21 minutes

PRODUCER: Land Tenure Center, University of Wisconsin, Madison, and AID (Agency for International Development), 1967.

DISTRIBUTOR: Wisconsin, 6810, 6811, $2.00 each part.

CONTENTS: More specialized than the Land Tenure Center companion film, Aspects of Land Tenure in Chile, this study is a detailed review of early agrarian reform experiments sponsored by the Catholic Church and the Chilean governments previous to the 1960's. Part I compares three agrarian projects sponsored by IMPROA, the Catholic reform program, and contrasts the approaches and problems of each one. Part II shows the present conditions of public colonization projects begun as early as 1928. There are also visits to the large agrarian reform projects of the Alessandri government near Santiago and the Mapuche Indian province of Arauco.

APPRAISAL: By showing the variety of reform projects that Chile has attempted in the last fifty years, this film demonstrates that agrarian reform is a complex problem that does not lend itself to easy solutions or to a single formula. As with other Land Tenure Center productions, the narration is impassive and cluttered with detail. The fact that there is no introductory statement about Chile as a whole gears the film to specialist courses in geography or Chilean history. The excellent scenes of the land and the people remain the outstanding strength of the film.

OVERALL EVALUATION: Average.

SUGGESTED READINGS:

The Land Tenure Center has a series of monographs on various aspects of land tenure in Chile. A list of its publications, which are available free of charge, can be obtained by writing the Center. In addition the following book might be useful:

G. M. McBride. Chile: Land and Society. New York: American Geographical Society, 1936.

AUDIENCE: Geography, History of Chile.

CHILE PUTS ON LONG PANTS

Color, 30 minutes

PRODUCER: Al Levin for NET, 1971.

DISTRIBUTOR: American Documentary Films, $45.00

CONTENTS: Beginning with scenes of President Salvador Allende addressing a group of Chileans, this film examines the changes which Allende's Popular Unity government has ushered in and outlines the problems for which the government will have to find solutions if it is to survive. There are some scenes of the copper mines in northern Chile, but mainly this is a film about Santiago and the many types of people who live in the city.

In investigating government action on the nationalization of the mines, agrarian reform, and economic policies, reporters interview various individuals. An American banker predicts that Allende's economic program will bring bankruptcy in six months. A German engineer expresses his fear that the privileged groups will lose their advantages under this government but flatly maintains that, although he supports the opposition, he does not fear harassment from the Popular Unity Party.

While the interviews are being conducted, the camera focuses on well-dressed middle-class people strol.ing along Santiago streets and on the miserable conditions in the city's slums. University students are questioned about their support for the government and their ideas about socialism. An interview with the director of Allende's agrarian reform program reveals that more land has been distributed within three months than all preceding governments distributed in thirty years.

The film is not totally uncritical of the regime -- the problems of military takeover and political fragmentation are considered, in addition to economic difficulties -- but in general the thesis of the film is reflected in the title. With the election of Allende as President, Chile has come of age, or as they say in Chile, "Chile se ponen pantalones."

APPRAISAL: In contrast to the negative reports about the Allende government which seem to be the standard fare of North American journalism, this film is refreshingly positive. It reveals why Allende has the wholehearted support of many Chileans and stresses the possibilities as well as the drawbacks of his programs. The scenes of Santiago and of the people generally are excellent despite the photographer's

fascination with pretty women's legs and hips. The anti-American slogans that abound on fences and buildings illustrate the depth of popular feeling about the "Colossus of the North." The timeliness of the subject along with expert editing give the film an exciting pace which will hold the interest of the students.

The instructor will probably want to prepare the class by summarizing the program of the Christian Democrats under Frei, since the Allende regime is basically a continuation of many of the same plans. Possible discussion questions might include the current strength of Allende in Chile and the policy of the United States toward this self-proclaimed socialist regime.

OVERALL EVALUATION: Good.

SUGGESTED READINGS:

Alen Angell. "Chile: From Christian Democracy to Marxism?" Current History (February 1971), pp. 84-89.

_____. "Allende's First Year in Chile." Current History (February 1972), pp. 76-80.

Richard E. Feinberg. The Triumph of Allende: Chile's Legal Revolution. New York: Mentor, 1972.

James Petras. "Transition to Socialism in Chile." Monthly Review (October 1971).

Fredrick Pike. Chile and the United States. South Bend: University of Notre Dame Press, 1963.

AUDIENCE: History of Chile, Civilization-National Period, Politics.

COLOMBIA: CHANGES IN LAND USE AND TRANSPORTATION: PROBLEMS FOR TWO NEW SETTLEMENTS

Color, 12 minutes

PRODUCER: Land Tenure Center, University of Wisconsin, Madison, and AID (Agency for International Development), 1963.

DISTRIBUTOR: Wisconsin, 6199, $2.00

CONTENTS: This film footage was taken in the Cunday area of Tolima, a department which saw some of the worst of the violencia, an undeclared civil war which took the lives of 200,000 Colombians between 1948 and 1968. The film mentions the impact of the violencia and shows soldiers still patrolling the roads. It points out that improved transportation is a key to bringing peace to the area. It emphasizes the importance of coffee as a cash crop and discusses the implications of Colombia's agrarian reform laws. In the 1930's Law 200 was passed which gave the government the right to expropriate land not being used. More recently, Law 135 was passed establishing INCORA, the official institute in charge of agrarian reform.

The film investigates two settlement projects planned by INCORA: El Darien and Cafrerías. At El Darien, INCORA provided housing and technical aid to settlers who would agree to work the land. Coffee is the main crop of the area. There are scenes of the new homes, of the men working on public projects such as roads and a new school. At Cafrerías local materials were used to build houses. The homes designed by INCORA take one month to complete and are superior to the average campesino home. In Cafrerías, INCORA is introducing sturdy breeds of cattle to supplement the growing of coffee.

The film stresses that agrarian reform is more than mere land redistribution. INCORA must help the peasants with improved housing, health, and education. The communities investigated are still operating on a subsistence level, and have little impact on the national economy. Only time will tell how they will affect Colombian growth on the whole.

APPRAISAL: The strength of this film is that it shows what Colombia and Colombians look like in one part of the country. It discusses agrarian reform, shows how coffee is produced, and gives a good idea of the level of life which most Colombians enjoy.

The film, made almost ten years ago, is somewhat dated. Agrarian reform in Colombia has been less successful than it was at first anticipated. The photography is rather

static and the film depends upon a detailed narration. Nevertheless, the impression of the great effort which the campesinos exert to stay alive which the film conveys should confound the popular stereotype of the lazy Latin American.

This movie should help students to understand why bringing change to rural areas is so difficult. The instructor may want to provide them with more background information on Colombian history since World War II, the agrarian reform law, and the overall performance record of the National Front.

OVERALL EVALUATION: Good.

SUGGESTED READINGS:

The Land Tenure Center has a series of monographs on various aspects of land tenure in Colombia. A list of its publications, which are available without charge, can be obtained by writing the Center. In addition, the following books may be useful:

Robert Dix. Colombia: The Political Dimensions of Change. New Haven: Yale University Press, 1967.

Ernest Duff. Agrarian Reform in Colombia. New York: Praeger, 1968.

A. O. Hirschman. "Land Use and Land Reform in Colombia." Journeys Toward Progress. New York: Twentieth Century Fund, 1963, pp. 95-158.

AUDIENCE: History of Gran Colombia, Geography.

COLOMBIA: IMPROVEMENT AND UTILIZATION OF VALLE RESOURCES

Color, 15 minutes

PRODUCER: Land Tenure Center, University of Wisconsin, Madison, and AID (Agency for International Development), 1963.

DISTRIBUTOR: Wisconsin, 6200, $2.00

CONTENTS: This film concentrates on the Department of Valle, which, unlike much of the rest of Colombia, has unusually fertile farm land due to the presence of the Cauca River. Valle is also the home of Colombia's third largest city and rapidly growing industrial center, Cali. The film begins with scenes of Cali, highlighting the business section at night. Some time is spent on the new areas of the city where rural migrants, attracted by hopes of better jobs and safety from the violencia, are squatting on land.

The main interest of the film, however, is to explore the operation of the Cauca Valley Corporation which is similar to the TVA in the United States. The CVC is an integrated development program which provides people with land, credit, and education. It has built dams and dikes to control floods as well as to provide irrigation and electric power.

The CVC works closely with INCORA, the Colombian agency for agrarian reform. These two organizations are encouraging large landowners to farm more intensively and small land holders to diversify their production. The film surveys some areas which have been affected by this policy. One land reclamation project near the river has resulted in the drainage of a large tract formerly suited only for grazing. Now the crops grown there provide many more jobs and new products are being tried such as grapes for eating and wine production. The film points out that the large land holders who are affected object to the increase in their taxes although as a result of the work of CVC and INCORA their profits are increasing.

The cameraman visits a rural community to show the effect on small land holders. This community is unusually responsive to new ideas. The people attend extension courses to learn new farming and domestic skills. CVC makes credit available so that they can buy a good breed of livestock.

The film concludes that change for the better is taking place in Valle. While this area is somewhat ahead of the rest of the country, Valle's achievements prove that progress on many levels is possible.

APPRAISAL: This film stresses that land reform means more than land division. In highlighting the progress achieved, the film tends to gloss over the resistance to the change that the CVC and INCORA have encountered. Likewise the film is almost ten years old and much has happened politically and economically in Colombia since 1963. The narration is quite detailed. Some of the beginning scenes, especially of Cali, are too dark to be effective. Nevertheless, the film does give a good impression of the people and landscape of Valle. It opens for discussion the questions of rural-urban migration, obstacles to agrarian reform, and the impact of the violencia.

OVERALL EVALUATION: Good.

SUGGESTED READINGS:

The Land Tenure Center has a series of monographs on various aspects of land tenure in Colombia. A list of its publications, which are available without charge, can be obtained by writing to the Center. In addition, the following books may be useful:

Cole Blasier. "Power and Social Change in Colombia: The Cauca Valley." Journal of Inter-American Studies, VIII (July 1966), pp. 386-410.

Raymond Crist. The Cauca Valley, Colombia. Land Tenure and Land Use. Baltimore, The Johns Hopkins University Press, 1952.

Ernest A. Duff. Agrarian Reform in Colombia. New York: Praeger, 1968.

Miles Richardson. San Pedro, Colombia. Small Town in a Developing Society. New York: Holt, Rinehart and Winston, 1970.

AUDIENCE: History of Gran Colombia, Geography.

COLOMBIA: TRANSPORTATION AND COMMUNITY SERVICES IN SPONTANEOUS AND PLANNED COLONIZATION: INCORA'S ROLE IN NEW SETTLEMENTS

Color, 16 minutes

PRODUCER: Land Tenure Center, University of Wisconsin, Madison, and AID (Agency for International Development), 1963.

DISTRIBUTOR: Wisconsin, 6198, $2.00

CONTENTS: Produced only a year after Colombia's Agrarian Reform Law 135 went into effect, this film explores the work of the official agrarian reform institute, INCORA, in implementing one phase of the program, the resettlement of farmers in the lowland areas of the Amazon Basin, and compares the progress of three settlements, Valparaíso, La Mona, and Maguare.

In each of these communities the film shows how the government tries to provide services to the people. It points out the advantages that settlers in the planned settlement have over those who move into an area spontaneously. In showing the difficulties facing all the pioneers, the narration accents poor transportation, the tropical climate, the lack of markets, and the difficulty in getting credit. Many of the settlers will return to the highlands, yet those who stay will have more land and in the long run probably will achieve a higher standard of life. The film concludes that agrarian reform is a many-sided process and a very difficult one to carry forward.

APPRAISAL: This film gives a clear impression of the Colombian lowlands and the determination of the highland migrants who attempt to live there. As with the other Land Tenure Center films, it is weak in setting up a problem but strong in probing the complexities of agrarian reform. It could be used to start a discussion about colonization as a way to ease highland difficulties and about the traditional Colombian goal of opening up the eastern plains.

OVERALL EVALUATION: Good.

SUGGESTED READINGS:

The Land Tenure Center has a series of monographs on various aspects of land tenure in Colombia. A list of its publications, which are available without charge, can be obtained by writing to the Center. In addition the following books may be useful:

Raymond E. Crist and Ernesto Guhl. "Pioneer Settlement in Eastern Colombia." Annual Report of the Smithsonian Institution, 1956 (Washington 1957), pp. 391-415.

Ernest A. Duff. Agrarian Reform in Colombia. New York: Praeger, 1968.

A.O. Hirschman. "Land Use and Land Reform in Colombia." Journeys Toward Progress. New York: Twentieth Century Fund, 1963, pp. 95-158.

AUDIENCE: History of Gran Colombia, Geography.

CORN AND THE ORIGINS OF SETTLED LIFE IN MESO-AMERICA

Color, 40 minutes

PRODUCER: Educational Development Center, 1961.

DISTRIBUTORS: Arizona, Reel I, $5.60; Reel II, $5.60
California-Berkeley, 6610, $18.00
Iowa, 46563, 20-minute version, $7.30 (release date, 1967)
Pennsylvania State, 20671, Reel I, 19-minute version, $7.60; 20672, Reel II, 21-minute version, $7.60 (release date, 1965)

CONTENTS: There are still many mysteries surrounding the early pre-history of Mexico. It is known, however, that the domestication of corn was a critical event since ancient peoples, when they discovered this "wonder" crop, abandoned their nomadic ways and settled down to live as farmers and villagers. By examining how "wild corn" was domesticated, this film throws new light on the origins of Mexican village life.

The film begins with a classroom analysis of the botanical and archaeological problems. Dr. Paul C. Mangelsdorf of Harvard explains how the origins of corn can be traced backward in time using the characteristics of the modern species of the plant as a base. Anthropologist Michael Coe of Yale gives some background on Mexican pre-history.

In the second part of the film, Dr. Richard S. MacNeish, a University of Alberta archaeologist, takes us to Tehuacán in the Valley of Mexico where his staff working in Purrón Cave has identified and recorded cultural items dating back 6,000 years. The workers at the dig can be observed at their various tasks, and we see the care that is taken in exposing long-buried artifacts without destroying them.

The climax of the film comes with the discovery of some ancient corn cobs. An equally ancient grinding stone is also recovered which is compared with the modern implement still used in the Valley today. The film emphasizes the gaps in current knowledge about the domestication of corn, but underscores the importance that this crop played in the development of the great New World civilizations.

APPRAISAL: The value of this film lies in its demonstration of the methods used by various scientists and the cooperation that must exist between various disciplines in order to tackle this type of problem. The notion that plant domestication is crucial to the development of Mexican civilization will probably come as a surprise to many of the students.

It should be pointed out, however, that the film is primarily a demonstration of methodology. There is little attempt to describe other aspects of the ancient culture in the Tehuacán Valley beyond the fact that the people did utilize corn. At the Purrón Cave site, the camera focuses solely on the activities of the archaeologists, showing little of the Mexican countryside. The classroom portion of the film is very stiff, with the lectures by Coe and Mangelsdorf oddly stilted and almost comical.

The film previewed was made in 1961 and was on one reel 40 minutes long; some centers indicate that their prints (dating from 1965) are in two reels, and Iowa has a 1967 edited version that is only 20 minutes long. Since this shorter version was not screened it is uncertain what information has been cut from the film.

Even with these defects, however, the film could be a worthwhile addition to courses on Latin American civilization as well as archaeology, if the instructor prepared the class for some of the liabilities and provided some background information on the pre-history of Mexico.

OVERALL EVALUATION: Average.

SUGGESTED READINGS:

Michael O. Coe. America's First Civilization: Discovering the Olmec. New York: Van Nostrand, 1968.

J. Charles Kelly. "A Review of Corn and the Origins of Settled Life in Meso-America." American Anthropologist, Vol. 68, No. 3 (1966), pp. 841-842.

Richard S. MacNeish. "The Origins of New World Civilization." Scientific American, 211 (November 1964), No. 5, pp. 29-37. Also available as Scientific American Reprint 625.

Paul Weatherwax. Indian Corn in Old America. New York: Macmillan, 1954.

AUDIENCE: Archaeology, Civilization-Colonial Period, History of Mexico.

CUBA: ART AND REVOLUTION

Color, 46 minutes

PRODUCER: BBC-TV, 1972.

DISTRIBUTOR: Time-Life Films, $50.00

CONTENT. This documentary poses the question, "How has the Revolution affected Cuba's cultural life and artistic freedoms?" To find the answer, it surveys the state of all fine arts on the island with the exception of classical music. Beginning with painting, sculpturing, and poster arts, the reporters visit the studios and classes of major Cuban artists who discuss their work. Emphasis is placed on the revolutionary spirit of the artists, their new nationalistic pride, and the high quality of their work.

There are scenes of the new national movie industry filming on location and interviews with the director and actors. A long dance sequence is performed by the National Folkloric Ballet, and prima ballerina, Alicia Alonso, talks about the role of dance in the Revolution. Excerpts of three modern theater productions are included.

Reporters also interview several Cuban writers who speak about their freedom of expression under the Revolution. Heriberto Padilla discusses frankly why he was branded as a counter-revolutionary and how he came to see that individualism is a bourgeois concept that must be discarded in a socialist state.

The film illustrates the goals of Castro to make a culture in Cuba based primarily on national tradition and to extend the benefits of art to a wide spectrum of the population. The narrator asserts that with the exception of writers who are sometimes restrained as to what they may say and think artists enjoy far greater freedom in Cuba than in any of the eastern bloc countries.

APPRAISAL: As a comprehensive review of Revolutionary Cuba's cultural accomplishments, this film will probably be useful for many years. The discussion of intellectual freedom by the Cuban writers is especially valuable. Many of the filmed performances are breathtaking. In addition there are also scenes of Havana, the rural countryside, and the young people taking part in various activities.

The chief drawbacks of the film are, first, its very high rental of $50.00 from Time-Life Films, and, second, the narration is so packed with information that it is impossible

to take it all in at one showing. The students may miss the significance of the questions that are posed. On the other hand, it can be argued that the movie offers something for everyone, for those unexcited by the question of intellectual freedom will surely be intrigued by the dance or theater presentations. In short, this film is an excellent supplement to lectures on the political and economic aspects of the Cuban Revolution.

OVERALL EVALUATION: Excellent.

SUGGESTED READINGS:

"Castro Says Poet Wasn't Tortured." New York Times, June 8, 1971.

"Cuba: When Friends Fall Out." Time, May 24, 1971, pp. 30-33.

Julio Matas. "Theatre and Cinematography." Revolutionary Change in Cuba: Polity, Economy, Society. Carmelo Mesa-Lago, ed. Pittsburgh: University of Pittsburgh Press, 1971.

Lowry Nelson. Cuba: Measure of a Revolution. Minneapolis: University of Minnesota Press, 1972.

Dugald Stermer. "The Agit Pop Art of Cuba." Ramparts (December 14-28, 1968), pp. 32-37.

Karl A. Tumberg. "The New Cuban Theatre: A Report." The Drama Review, 14 (Winter 1970), pp. 43-53.

AUDIENCE: History of the Caribbean, Civilization-National Period, Politics, Art.

CUBA: BAY OF PIGS

Black and White, 29 minutes

PRODUCER: NBC-TV "White Paper", edited by Encyclopedia Britannica, 1964.

DISTRIBUTORS: Boston, $7.80
Films, Inc., 33-0005, $21.00
Illinois, 82321, $7.30
Kent State, C1925, $6.60
Minnesota, 6S0687, $5.00
Missouri, $6.00
Oregon State, 1021, $6.50
Pennsylvania State, 30797, $6.40
Southern California, $7.50
Wisconsin, 6179, $5.00

CONTENTS: Chet Huntley narrates this NBC-TV "White Paper" report on the disastrous April, 1961, invasion of Cuba by American-trained and equipped anti-Castro Cuban exiles. Using newsreel evidence for the background developments and on-the-scene photos of the invasion acquired from Cuban and German sources, the documentary provides a step-by-step account of the confrontation. It clarifies the failure of the invasion in terms of attitudes and actions of the CIA, Presidents Eisenhower and Kennedy, dissenting exiled Cuban leaders, the Cuban underground forces, and Fidel Castro's government.

The film poses the question: "Can the United States intervene in another country's government in order to get the kind of regime it considers morally good?" The conclusion drawn by Huntley sums up the thesis of the film:

> "The failure of the Bay of Pigs was a failure of American foreign policy. The United States could not risk open intervention. The CIA solution was a carefully controlled military operation. No real effort was made to bring about a popular revolution and the leftists in the Cuban leadership were excluded. The invasion was made in the name of Cuban Revolutionary Councils but without their active participation or advice. The attempt to use the exile Cuban Brigade as an instrument of U.S. policy was a measure reminiscent of the 'Big Stick' and represented the low point of Kennedy's career in the White House."

APPRAISAL: This documentary offers relatively complete and objective reporting of the Bay of Pigs invasion. The newsreel clippings are valuable, and there are some emotion-jarring sequences of Castro, Kennedy, and Khrushchev. With the exception of a superfluous statement added as an epilogue to the

film, the editing by Encyclopedia Britannica enhances the movie, since its shortened 29-minute length is ideal for classroom presentation. The thesis of the film is well supported. It should stimulate discussion about American policy in Cuba and the strategy of intervention in general.

OVERALL EVALUATION: Excellent.

SUGGESTED READINGS:

Theodore Draper. Castro's Revolution: Myths and Realities. New York: Praeger, 1962.

Richard R. Fagen, Richard A Brody, and Thomas J. O'Leary. Cubans in Exile: Disaffection and the Revolution. Stanford: Stanford University Press, 1968.

Lester D. Langley. The Cuban Policy of the United States: A Brief History. New York: Wiley, 1968.

Karl E. Meyer and Tad Szulc. The Cuban Invasion: Chronicle of a Disaster. New York: Praeger, 1962.

Hugh Thomas. Cuba, or the Pursuit of Freedom. London: Eyre and Spottiswoode, 1971.

AUDIENCE: Politics, Civilization-National Period, History of the Caribbean.

CUBA: THE MISSILE CRISIS

Black and White, 52 minutes in 2 reels

PRODUCER: NBC-TV "White Paper", 1964.

DISTRIBUTORS: Boston, $15.60
Illinois, 80725, $11.40
Missouri, Reel I, $5.00; Reel II, $5.00
Nevada, 05611, $11.50*
Southern California, $12.50
Syracuse, 3-5318, $10.50
Wisconsin, 6650 - 6651, $9.00

CONTENTS: Narrated by Chet Huntley, this NBC-TV "White Paper" Report is the second to deal with the crises faced by President Kennedy involving Cuba, the first being Cuba: Bay of Pigs. This film presents the story of the world's first nuclear confrontation, between the USSR and the USA -- "fifteen chilling days in October 1962." Using newsreel photos, stills, and some simulated sequences, the documentary traces step by step the development of events in the crisis in Washington, Cuba, the United Nations, and Moscow.

In explaining the confrontation's origin, emphasis is placed upon Castro's fear of a second invasion attempt from the United States and Khrushchev's fear of superior American missile strength. In the summer of 1962, the Russian leader decided that the possible gains of locating offensive missiles in Cuba far outweighed any risk. He put into action the plans for carrying out this maneuver in the fall of an election year in the belief that President Kennedy might postpone dealing with the issue until after November.

The film records chronologically the critical developments between Sunday, October 13, when U2 photographs brought positive evidence of offensive missiles in Cuba, and Sunday, October 20, when Khrushchev backed down in the face of a U.S. blockade. There are scenes of President Kennedy as well as of his advisors -- McGeorge Bundy, Rusk, McNamara, Sorenson, Robert Kennedy, Lyndon Johnson. These men explain to reporters their role in the crisis. Kennedy's choice of a blockade is described as an effort to avoid open confrontation with the Russians, and to allow Khrushchev a chance to reconsider his actions. One of the most dramatic segments of the film is Adlai Stevenson's challenge at the United Nations Security Council that Soviet delegate Zorin acknowledge that the Russians had offensive missiles in Cuba.

* Rate doubles for orders from states east of the Mississippi and the Far West.

In comparing Kennedy's handling of the two crises over Cuba, Huntley draws the following conclusions: While the Bay of Pigs was a defeat, the Missile Crisis was a turning point in the cold war. In terms of foreign policy, the United States must rely on "usable power." Against Castro, the United States could not bring all its potential power to bear as it could against the Soviet Union. In the Bay of Pigs incident, the United States by interfering with an internal government was in a morally undefensible position. In the Missile Crisis, world opinion branded Russia as morally wrong. It follows that neither of the super powers can move effectively against smaller powers with nuclear weapons but only against each other. From the Cuban confrontation, both the United States and Russia realized more fully the implications of their atomic arsenals.

APPRAISAL: This film is a study of international power politics. Although Cuba was the site of the Missile Crisis, cameramen devote little time to the island. There must be less than five minutes of footage about Castro, for Cuba is regarded as a pawn in this struggle between the United States and Russia.

The film includes some admirable interviews with the key figures of the Kennedy administration and illuminates the high-level decision-making process. On the other hand, it is very long and some of the simulated film footage is not very convincing. The lack of concern with Cuba and the specialized subject of the film seem to limit it primarily to courses concerned with United States-Latin American relations.

OVERALL EVALUATION: Average.

SUGGESTED READINGS:

Elie Abel. The Missile Crisis. New York: Bantam, 1966.

Robert F. Kennedy. Thirteen Days: A Memoir of the Cuban Missile Crisis. New York: Signet, 1969.

Henry M. Pachter. Collision Course: The Cuban Missile Crisis and Coexistence. New York: Praeger, 1963.

AUDIENCE: History of the Caribbean, Politics.

CULEBRA: THE BEGINNING (Puerto Rico)

Color, 20 minutes

PRODUCER: Diego de la Texeiro, no date.

DISTRIBUTOR: Tricontinental Film Center, $30.00 (any show to class where there is no public announcement or fee collected).

CONTENTS: Culebra, a small island off the coast of Puerto Rico, is used by the United States as a target area for naval and aerial bombing practice with live ammunition. This film documents the struggle of the people of Culebra over a two-year period to stop this practice. It is also a statement in support of the movement for Puerto Rican independence.

The film begins with scenes of the U.S. Navy bombing the island. It then moves to the irate reaction of the people who denounce the noise and pollution caused by the bombing and express their fears of injury. A series of protests follows in which rallies and speeches climax in the building of a chapel in the bombing area by a group of North American Quakers and Puerto Rican leaders. The group is forced out of the area and the chapel torn down by U.S. authorities.

Spokesmen for the Navy stress that U.S. personnel have cordial relationships with the people on the island. Interviews with Puerto Ricans refute this statement. The president of the Puerto Rican Independence Party states that the island is nothing but a colony and urges the Culebrans to resist. The visual action is supported by folk music on the sound track. The conclusion of the film is vague on how the confrontation was resolved.

APPRAISAL: This film could be used to show the resistance of Puerto Rican independistas to commonwealth status. There are some good scenes of the people of Culebra and of the island itself. The sequence of events in the movie, however, is very difficult to follow, and the subtitles which are used to translate statements made in Spanish are hard to read.

While there is a real need for a film which will provide a cogent summary of the position of the independistas, this particular effort does not do justice to their cause. It might be used, however, as a contrasting film to the CBS production, Puerto Rico: The Peaceful Revolution. The students will certainly have to read about recent Puerto Rican politics in order to get much from the film. The price of the film is also unreasonable for the length and quality of the production.

OVERALL EVALUATION: Average.

SUGGESTED READINGS:

Gordon K. Lewis. Puerto Rico: Freedom and Power in the Caribbean. New York: Harper, 1963.

Ben S. Stephansky. "Puerto Rico." In The United States and the Caribbean, ed. by Tad Szulc. New York: Prentice-Hall, 1971, pp. 71-96.

AUDIENCE: History of the Caribbean.

DISCOVERING THE MUSIC OF LATIN AMERICA

Color, 20 minutes

PRODUCER: Bernard Wilets for Film Associates of California, 1969.

DISTRIBUTORS: Arizona, $5.60
Colorado, 00301, $5.75*
Connecticut, $9.00
Illinois, 52937, $8.70
Iowa, 40023, $6.75
Syracuse, 2-7637, $15.00

CONTENTS: In presenting a general introduction to the music of Latin America, this film stresses that Latin Americans drew elements from several traditions to create new musical forms which in turn have influenced the rest of the world. It gives attention primarily to the pre-Columbian heritage as costumed performers demonstrate the native conch shell, whistle, ocarina, drums, flute, and voice; and also to the Spanish stringed instruments -- the guitar and violin. The film shows how the Indians adapted the European instruments, using what material they could find to manufacture imitation guitars and violins.

There are brief performances of a reconstructed pre-Columbian dance and a Spanish dance followed by excerpts of Mexican and Argentine folk dances to show how the two traditions were blended together. Musicians demonstrate the Latin dance rhythms -- the rumba, tango, chachacha, and bossanova -- which have affected popular music throughout the world. A guitarist performs a composition by the famous Brazilian composer, Vila-Lobos. The film ends with a combination of brilliantly costumed dances from a Bolivian fiesta.

APPRAISAL: Within only twenty minutes, this film manages a comprehensive coverage of many of the unique qualities of Latin American music. Its one significant omission is the African contribution which is mentioned in passing but not really demonstrated. The dances seem "staged", and there is something of a laboratory approach to the musical demonstrations. Nevertheless, the viewer is left with a very clear impression of Latin American instruments, rhythms, and motifs. The film should provide an excellent starting point for a discussion of this often neglected subject.

* Rate is doubled for orders from states east of the Mississippi or from the Far West.

OVERALL EVALUATION: Good.

SUGGESTED READINGS:

Charles L. Seeger. Music in Latin America. Washington: Pan American Union, 1942.

Nicolas Slonimsky. Music of Latin America. New York: 1945.

Robert Stevenson. Music in Mexico: A Historical Survey. New York: Dutton, 1952.

AUDIENCE: Civilization-Colonial or National Periods.

END OF A REVOLUTION (Bolivia)

Black and White, 25 minutes

PRODUCER: Brian Moser for Granada Films, 1967.

DISTRIBUTOR: Grove Press Film Division, $50.00.

CONTENTS: A series of still pictures shows Bolivian army officers displaying the dead body of Ché Guevara. The narrator asks: "Why did Guevara fail in Bolivia? Does his death mean the end of a revolution?"

The film pursues the answers to these questions first through an interview with Bolivian President René Barrientos. Barrientos states that he respected Guevara as an idealist, but Bolivia has already had its revolution and his government represents the official effort to fulfill the aspirations of that revolution. As Barrientos mentions some of the programs now in progress, the camera reveals scenes of life in the city of La Paz and in the mines. Special attention is given the miners, seeing them as one of the best organized political groups in the country who are nevertheless forced to work in inhuman conditions in the mines. The army is described as the chief support of the Bolivian government.

The film gives some background to Ché's revolutionary effort, but devotes much more time to the trial of Regis Debray and to interviews with Debray in prison. When the news of Guevara's death is announced during his trial, Debray openly identifies himself with the revolutionary cause. He is found guilty by the military tribunal and sentenced to thirty years in jail.

The film next examines the role of United States armed forces in training Bolivian anti-guerrilla fighters. American Ambassador Douglas Henderson explains that aid was given to the Bolivians at their request. There are scenes of American military advisors training the Bolivian troops. One of the advisors admits his pride in helping to capture Guevara and his belief that Ché's philosophy represented a threat both to Bolivia and to the United States.

The film documents the presence of CIA man Felix Rawson at the death of Ché. It concludes that, although Bolivians rejected Ché's revolution because he was just one more foreigner, the misery in their lives may lead them in the future to follow a revolutionary leader of their own.

APPRAISAL: A very uneven film, End of a Revolution does not succeed in explaining either Guevara's motives and failure or in outlining the political situation in Bolivia. Ascribing Ché's failure to a lack of rapport with the Bolivian people, the film fails to take into account the impact of the 1952 Revolution. Little is said about the major reforms that have been carried out. The miners are seen as a weak and exploited group when in the Bolivian context they are one of the most powerful. The large proportion of footage devoted to Regis Debray, another foreigner, has little to do with understanding either Guevara or Bolivia. The opening sequence -- an extended examination of Ché's dead body -- is overlong and rather sadistic. The film is dated since René Barrientos was killed in 1967 and there have been several military coups since that time. Finally, the rental of $50.00 is extremely high for a 25-minute film.

With these defects, the film has been included in the recommended list primarily because it deals with a subject of great interest to the students, because there are some pictures of Ché Guevara, and because of the very interesting interview with René Barrientos. If it were used in a course, it would be necessary for the students to read about both Ché's life and Bolivian history since 1952. They would also need to know what has happened since the film was made in 1967. Some questions that might be posed are: "Can Castro export his revolution to the rest of Latin America? Has the Bolivian Revolution failed?"

OVERALL EVALUATION: Average.

SUGGESTED READINGS:

Luis J. González and Sánchez Salazar. The Great Rebel: Ché Guevara in Bolivia. New York: Grove Press, 1969.

James M. Malloy. Bolivia: The Uncompleted Revolution. Pittsburgh: University of Pittsburgh Press, 1970.

_____ and Richard S. Thorn, eds. Beyond the Revolution: Bolivia Since 1952. Pittsburgh: University of Pittsburgh Press, 1971.

Ricardo Rojo. My Friend Ché. New York: Grove Press, 1968.

Laurence Whitehead. "Bolivia Swings Right." Current History 62 (February 1973), No. 366, pp. 86-90.

AUDIENCE: Political Science, Andean History.

EVA PERÓN

Black and White, 26 minutes

PRODUCER: David L. Wolper for CBS-TV "Biography Series", 1963.

DISTRIBUTORS: Missouri, $5.00
Oregon State, 1398, $6.50
Syracuse, 3-5713, $7.00

CONTENTS: Narrated by Mike Wallace, this film describes Eva Perón as a once-impoverished, uneducated woman whose ambition drove her to control the nation of Argentina by dominating her less brilliant husband. Born illegitimately, Eva, from her early childhood, according to Wallace, hated men and saw life as a primitive struggle. She ran away from her provincial town to Buenos Aires, where she became a model and later a movie actress. Some clips of her films are shown, and Wallace describes her acting as a miserable failure.

Endearing herself to military officers, Eva moved from one colonel to another until she met Juan Perón. Their romance flourished, for "they were two of a kind." The film shows how Eva aided Perón in achieving the support of the people. There are scenes of Perón's release from prison on Martín García Island, October 17, 1945, and his enthusiastic reception by the mass of descamisados, "the shirtless ones", in front of the Casa Rosada, the Argentine White House.

After the election of 1946, Eva continued to gather power as director of the Eva Perón Foundation. Much time is spent on her well-publicized trip to Europe in 1947, which, with the exception of her reception in Spain and Italy, is described as a diplomatic failure. In 1951, she attempted to win the vice-presidency but the army blocked her ambition. Seriously ill from cancer, she continued to push herself mercilessly. In October, 1951, she was given the Peronist medal and October 18 was named Saint Evita Day. Early in 1952 Congress gave her the unprecedented title, Spiritual Chief of the Nation, "a last weird ceremony" in the words of Mike Wallace.

Eva's death on July 26, 1952, touched off an "orgy" of national mourning and hastened the decline of Perón's regime. There are scenes of people standing in line to view the coffin and of the funeral cortege. Arguing that Eva's social, political, and charitable contributions to her people were merely ploys which she used to further her power, the film concludes that she attracted popular support because she represented a hope for the future.

APPRAISAL: The strength of this film is the on-the-spot photography of the events of Eva's career. Most of this footage is of her public life, but it still reveals much about her appeal to the masses and her personal drive. It is possible to trace her physical metamorphosis from a struggling actress to a national symbol to a dying woman.

The weakness of the film is the emotionally charged commentary that is violently hostile to both Perón and Eva and occasionally errs in historical fact. The conclusions that Eva dominated her husband and was motivated solely by selfish ambition are open to question.

Some discussion points might include the assets of Eva as a political leader, the role of women in Latin American politics, and the bias in North American reporting about Latin America that appears in this film. The students should have some background about the Perón era before seeing the movie, and the instructor should bring them up to date on the Peronista movement today and the cult of Eva which still has great emotional strength. The film, with all of its defects, would be a stimulating addition to a history or government course, especially at a time when there is great interest in women in history and in the return of Perón to Argentina in November, 1972.

OVERALL EVALUATION: Good.

SUGGESTED READINGS:

Joseph R. Barager. Why Perón Came to Power. New York: Knopf, 1968.

Richard Bourne. Political Leaders of Latin America. Baltimore: Penguin, 1969, pp. 238-270.

Maria Flores. Woman With the Whip: Eva Perón. Garden City: Doubleday, 1952.

V. S. Naipaul. "The Corpse at the Iron Gate." New York Review of Books, XIX (August 10, 1972), pp. 3-8.

Eva Perón. My Mission in Life, translated by Ethel Cherry. New York: Vantage Press, 1953.

AUDIENCE: History of Argentina, Civilization-National Period, Politics.

EXCAVATIONS AT LA VENTA

Color, 29 minutes

PRODUCER: University of California, 1963.

DISTRIBUTORS: Arizona, $7.40
California-Berkeley, 6051, $19.00
Illinois, 81905, $10.75
Iowa, 56728, $9.40
Kent State, C2423, $11.00
Minnesota, 7S0800, $6.80
Pennsylvania State, 30980, $10.60
Utah, 06200, $13.00*
Wisconsin, 0416, $11,00

CONTENTS: This film documents the large-scale archaeological excavation in 1955 at La Venta, Tabasco, Mexico, which uncovered evidence of the earliest high civilization in Meso-America, the Olmec. The film reviews through the use of color still photography, detailed animation, and motion picture film, the evolution of the large-scale excavation in 1955, including the results of earlier investigations in 1942 and 1943.

Besides showing methodology, the film provides a picture of Olmec culture and establishes its importance as the first "high civilization" in Mexico. La Venta is described as a "national treasury comparable to the great cathedrals of Europe." Summarizing the history of the site since 800 B.C., the picture highlights pyramids, stone sculpture, carved jade, and monolithic flat-topped altars, produced in four building phases. The film is also useful as an historical record, since after 1955 the site was bulldozed and an oil refinery now dominates the scene.

APPRAISAL: The most important contribution of this film is the information it provides about how archaeologists work and about the still mysterious Olmec civilization. While not exactly lively, the film is well conceived and the narration holds attention. In terms of a survey course on Latin American Civilization, this film has more general appeal than Corn and the Origins of Life in Meso-America. It might be used as a background for study of the later, more familiar civilizations of the Aztecs and Incas. Possible discussion topics might include the reasons for the decline of the Olmec culture and its influence upon later civilizations.

* Rate is doubled for orders from states east of the Mississippi and the Far West.

OVERALL EVALUATION: Good.

SUGGESTED READINGS:

Michael D. Coe. "A Review of Excavations at La Venta". American Anthropologist, 69, No. 1 (1967), pp. 27-28.

_____. America's First Civilization: Discovering the Olmec. New York: Van Nostrand, 1968.

AUDIENCE: Archaeology, Civilization-Colonial Period, History of Mexico.

THE FEAST (Venezuela-Brazil)

Color, 30 minutes

PRODUCER: Napoleon Chagnon and the Center for Documentary Anthropology, Brandeis University, 1970.

DISTRIBUTORS: Arizona, $7.40
California-Berkeley, 8248, $9.00
Illinois, 82230, $6.25
Kent State, CC2750, $11.00
Michigan, $5.75
Pennsylvania State, 31606, $10.80
Wisconsin, 7814, $3.50

CONTENTS: Filmed in February, 1969, near the headwaters of the Orinoco River, The Feast illustrates the feasting practice of the Yanomamo Indians of northern Brazil and southern Venezuela which provides a means of forming alliances between independent sovereign villages. The film was produced through the collaboration of anthropologist Napoleon Chagnon and ethnographic photographer Timothy Asch. They wanted to demonstrate the type of cinematic record that can be made about a primitive people if the anthopologist knows the language and the society well, can predict the basic pattern of social interaction that will occur, and has a conceptual framework in which to organize the action taking place.

After a brief introduction about the general culture of the Yanomamo, the narrator turns to the strategic need of the independent villages to form alliances among one another in defense against the encroachments of hostile neighbors. Using a series of still photographs, the narrator outlines the principal events in a two-day feast ceremony held by one Yanomamo village for this objective. The outline of the events is followed by a motion picture record of the actual ceremony with no further narration. The sounds that the natives make are included, and to add clarity some key statements uttered in Yanomamo are provided with English subtitles.

The film shows the preparations for the feast, the arrival of the visitors, the initial dances of greeting, and the eating and the forging of the alliance. In the morning, the visitors and hosts exchange gifts as a sign of solidarity. The film ends with the departure of the visitors, although, as a postscript, the narrator explains that after the feast the new allies raided a neighboring village and killed a woman.

APPRAISAL: The Feast is another example of a fine ethnographic film with only limited possibilities for the survey civilization course. The organization of the film is easy to follow, and the photography brings out a great many details about the life of the Yanomamo besides their attempt to win allies. The question remains how a film on so marginal a culture to the mainstream of Latin American history can be used in a survey course. For this reason, Chagnon's more general film on the same people, Yanomamo: A Multidisciplinary Study, would be preferable, since it raises some important questions about Indian survival and the methods of social scientists as well as providing information about the Yanomamo culture.

OVERALL EVALUATION: Average.

SUGGESTED READINGS:

Napoleon A. Chagnon. "The Feast." Natural History Magazine, Vol. 77, No. 4 (1968), pp. 34-41.

_____. Yanomamo: The Fierce People. New York: Holt, Rinehart and Winston, 1968.

_____. "Yanomamo Social Organization and Warfare", in Morton Fried, ed., War: The Anthropology of Armed Conflict and Aggression. New York: Natural History Press, 1968.

Johannes Wilbert. Survivors of El Dorado. New York: Praeger, 1972.

AUDIENCE: Anthropology.

FIDEL CASTRO

Black and White, 26 minutes

PRODUCER: David Wolper for CBS-TV "Biography Series", 1964.

DISTRIBUTORS: Illinois, 81091, $6.80
McGraw-Hill, 683031-4, $14.00
Minnesota, 6S0682, $5.00
Oregon State, 1496, $6.50
Southern California, $7.50
Southern Illinois, 5-1023, $5.15
Syracuse, 3-4676, $5.50

CONTENTS: "More than 15 million people hailed Castro, but Castro betrayed the Cuban people." So Mike Wallace announces in the opening minutes the thesis of this CBS-TV documentary on the life of Fidel Castro. From this point forward, the film relentlessly attempts to prove this interpretation by tracing events in Cuban history that led to the rise of Castro and the career of Fidel himself. Newsreel evidence illustrates the corruption in Cuban politics in the 1930's, the dependence of Cuba on the United States and on the production of sugar. There are scenes of the Machado dictatorship, the 1933 general strike, and the young Fulgencio Batista. The impact of Batista on subsequent Cuban history is emphasized as well as the island's continued dependence on the United States.

Turning to the early life of Fidel, the film shows pictures of him as a student at the University of Havana Law School. There are also film clips of the Bogotazo uprising in April, 1948, at which Castro was present as a delegate to a meeting of Latin American students held at the same time as the Ninth International Conference of American States. The Batista coup in 1952 concludes the first section of the film.

The second part charts Castro's campaign against Batista from the storming of the Moncada Barracks, exile in Mexico, and resistance in the Sierra Maestra, to his victorious entrance into Havana on January 1, 1959. There is a striking scene of Castro addressing the people with a white dove on his shoulder, announcing that the combat phase of the Revolution is over.

At this point, Wallace attempts to prove that Castro, in spite of universal popular support for his government, betrayed the people, first by taking revenge on Batista's supporters, next by turning a cold shoulder to the United States and accepting Soviet aid, and finally by imposing socialism on Cuba.

No effort is made to discuss Castro's domestic programs or to suggest any progress under the revolutionary government by 1962. Using the missile crisis to show that Cuba had become a pawn in the Cold War, Wallace concludes that Castro's regime is only a new kind of tyranny, that Castro betrayed the Revolution, and that some day the people will rise up against him.

APPRAISAL: In spite of its strong anti-Castro bias, this film, especially in the first half, provides a good summary of the conditions that led to the Revolution and of the early life of Castro. Some of the newsreel footage is quite striking; for example, the young Batista in 1933 as a handsome, self-conscious army officer presents an image quite different from the more familiar Batista of 1952. The first half is so packed with information that it might be a good idea to stop the film after fifteen minutes has elapsed in order to discuss the important points that have been made.

The second part is primarily an exercise in proving the "betrayal of the Revolution" theory that was commonly held by many Americans in the early 1960's and is popular yet among many of the exiles. This section should also stimulate discussion, and since the thesis is so clearly stated the students could be encouraged to analyze it critically and look for alternative points of view. The film, despite its defects, could be used as an introduction to a study of the Cuban Revolution in a general or a more specialized course.

OVERALL EVALUATION: Good.

SUGGESTED READINGS:

Lester D. Langley. The Cuban Policy of the United States. New York: Wiley, 1968.

Lee Lockwood. Castro's Cuba, Cuba's Fidel. New York: Vintage, 1969.

Herbert Matthews. Fidel Castro. New York: Clarion, 1970.

Hugh Thomas. Cuba, or the Pursuit of Freedom. London: Eyre & Spottiswoode, 1971.

AUDIENCE: Civilization-National Period, Politics, History of the Caribbean.

HIGH PLAIN (Bolivia)

Black and White, 20 minutes

PRODUCER: Julien Bryan for Office of Inter-American Affairs, 1943.

DISTRIBUTORS: Illinois, 50131, $2.90
Indiana, GS-125, $4.20
Kent State, B64, $5.00

CONTENTS: Produced thirty years ago, this film provides an unusual record of life in highland Bolivia before the 1952 revolution. Its thesis is that the Indian must be very strong to survive in this harsh environment, and the Aymará culture gives the people the strength to endure their poverty.

There are scenes of Indians who work on their own plots of land, spin wool, or fish in Lake Titicaca. These people's lives are contrasted with those who work on a "typical" hacienda. The patrón, in this case, is a forward-looking entrepreneur who is concerned about the welfare of his workers and willing to adopt new agricultural techniques to improve his yields of potatoes and quinua. There is a very moving scene of the Indians greeting the patrón by kneeling to him. A hailstorm's damage to crops emphasizes again the hostile aspect of the high plain. The conclusion remains, however, that the Indians, like the land, are quiet, melancholy, and strong.

APPRAISAL: The photography is quite dark at times due to the age of the print, and the orchestra background is at times distracting. Many would disagree with Bryan's acceptance of the patrón-peon relationship as a natural, even beneficial one. Nevertheless, this film is an accurate portrayal of life in the Bolivian highlands before the revolution and is unusual in its positive treatment of the Indian culture. The Indians are not miserable, despite the hardships, because their culture gives their lives meaning. The narrative and the photography show such sensitivity that the movie becomes a visual pastoral poem.

This film would provide an excellent introduction to a study of Bolivia since World War II or to a showing of So That Men Are Free, the CBS-TV film on the Cornell Vicos project in Peru. Some topics for discussion might be the ability of the Indian culture to survive in a modernizing society and the causes of the Bolivian Revolution.